

Complete Break With Past: Stan

By John S. Wilson

New York—Stan Kenton looks on his new concert tour venture as a complete break with his past. His bridges, he says, have all been burned. "Everything that's been done in jazz in the last 40 years is finished," he told the *Beat*. "Musicians have been playing the same things over and over again, sometimes dressing them up a little to try to make them sound a little different. I guess we went further out on that limb than anyone, but basically it was still the same old thing."

"People have to have something fresh given to them now. Why should they have to choose between listening to some old Mozart or having their ears blown off at Bop City? I think the answer is something between the old legitimate music and popular music."

Not Just Pops

"Modern legitimate music can be enhanced if it's played by good jazzmen, but we have to get people to understand what modern music is—that it's not just pop music."

Stan cites *City of Glass* as typical of the musical expression he's going to concentrate on now. However, he won't use *City* on this year's tour because, he says, it's too long. This year's concert will run about an hour and 50 minutes, including intermission, allowing for 20 short pieces, no long numbers.

Although his program will contain nothing he has done before at concerts, some standards in new arrangements will be included. Because he has a horror that people will think he has gone longhair, Stan plans to have some notes in the program explaining his musical stand, which he will amplify with a short talk from the platform.

New Staff

To provide his new music, he has lined up a brilliant array of (Modulate to Page 3)

Ballyhoo



Los Angeles—You might guess the title of Artie Wayne's new Superb record by the garb of Gloria Rhoades, pictured with Wayne above. Gloria was hired to ballyhoo the disc, *Black Lace*, among L.A. disc jockeys, and possibly to tour the country plugging *Lace*.

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Charges Against Jazzmen 'Bear Unpleasant Truths'

By JOHN S. WILSON

New York—Jazz and jazz musicians got a double dose of their usual bad press here in December, but with a slightly different twist than usual. The raking over the coals was done by Robert Sylvester in the 2,000,000 circulation *Daily News*.

One of the different features of Sylvester's job was that he is a knowledgeable gent jazzwise and, because of this, his generalities contained more than one grain of unpleasant truth.

Another different feature was that, within two weeks of the appearance of his piece, a pair of top jazz names proceeded to document some of his charges.

Most Jazz Bad

Fracas started when Sylvester, reviewing the Lionel Hampton-George Shearing show at Bop City, mentioned in an aside that "most jazz is bad, for a fact, and most jazz musicians are irresponsible bums who can only be good when it doesn't matter." It should be added that this statement had no reference to either Hampton or Shearing.

This brought a letter of objec-

tion from Charlie Iucci, secretary of Local 802.

"We have tried for many years to show that we are responsible persons," wrote Iucci, "that musicians are no different than other persons and it is sad that, at this stage of the game, we must still write letters to the papers."

Calls It Unfair

Iucci estimated that, of the 30,000 professional musicians in 802, at least 15,000 are jazz musicians. He felt it was highly unfair to put a single and harmful label on a group as large as this and as varied in character, personality, ability, and training.

"What do jazz musicians do that makes them different from other groups in the population?" Iucci asked Sylvester. "Of what aberrations are they guilty? What sins must they pay for?"

Sylvester admitted that his original statement should have been amended to read "most good jazz musicians are bums." From there, he went on to take up the questions raised by Iucci.

Make Selves Different

"Jazz musicians are different from everybody else because they persistently make themselves different," wrote Sylvester. "They believe they are a race apart and never lose an opportunity to prove it. . . . This writer must know at least 150 professional jazz musicians, and the majority of these are illiterate, irresponsible, and so musically uneducated that they could never actually pass the qualification test which Local 802 theoretically imposes on applicants."

"Yet of all such jazz artists personally known to the writer, he cannot recall one who ever tried study, rehearsal, work, or anything else which might improve his ability."

Of what aberrations are they guilty?

"Offhand, the answer is virtual-

(Modulate to Page 2)

James Denies He'll Quit Biz

Hollywood—Will Harry James be the next major name band front to make headlines by dropping out of the dance business?

"No!" says Harry, "I am not permanently disbanding," in answer to reports that spread rapidly as it became known that all of his bandmen had been put on notice two weeks before they closed at the Palladium (Dec. 25).

James said that while the band would not start to work immediately on his movie job at 20th-Fox (Harry was to report Dec. 31) it would be called in for pre-recording work shortly and that the crew would be occupied at the studio off and on for the better part of two months. "After that," he said, "We start east."

It was rumored that James had turned down all future dance dates offered by MCA. From MCA: "We know absolutely nothing about it."

Dailey Tells Why He Hired Unknown Roy Stevens Ork

By AMY LEE

New York—Why did Frank Dailey, mastermind of the Meadowbrook, decide to springboard into 1950 with Roy Stevens, an unknown leader with a new band? "I liked his appearance, I liked his work, I liked his singing and trumpet-playing. And I liked the way he thought about a band," Dailey told *Down Beat*.

"Also, because of the fact he is unknown I felt he had a better chance than those 'names' who have had opportunities and have not taken advantage of them."

"The public trend today? They want to dance," the Meadowbrook owner and former bandleader stated emphatically. "This trend has been visible for about two years, but I don't think the booking offices have noticed it. We have done better with local bands—Eddie Farley, for example—than we have with the over-arranged bands."

So Vocalists Rose

Observing that in the last few years there has been, on the part of bands, no regard for the public, no continuity of youth, Dailey pointed to the consequent ascend-

ancy of vocalists. "The Sinatras, the Comos, the Laines have given the people what they wanted."

The present trend indicates a need for what Dailey called "good dance music with sound." He said, "People want to hear a sound they like and can respond to, something that won't drive them from the room—not ninths and 11ths and 13ths all the time."

He likened public selection of music to their purchase of food. "People are not going out and buying unknown things. They buy the flour and bread and potatoes they know about, and brands they know. Good sensible things. And they'll buy good new products. But they won't buy bad substitutes."

Bop for Concerts

Questioned as to how bop affected the public purchase of dance music, Dailey said, "Bop has its place, but as a concert proposition. It's like swing on 52nd St. in the old days. People went there to listen to it, and it stayed there. The same applies to bop. It should stay where it belongs."

"Bop bands make a record or two of some pop tunes, then they don't play those pop tunes on a date. Instead they use the money they made off those pop tune records to promote their own style on jobs, and therefore take money from the dance bands."

As one step toward revival of the dance band business, leaders should assess properly their sources of advice, in Dailey's opinion. "Leaders should seek and take advice from some of the proven bookers (Modulate to Page 13)

Lawrence Tenor Hurt In Crash

New York—Tenor man Andy Pino, who was scheduled to replace Bruno Rondinelli in Elliot Lawrence's band in mid-December, had to postpone taking over Rondinelli's chair when he was seriously injured in an automobile accident a couple of days before he was to have joined Lawrence. A car which he was driving turned over in Philadelphia and Pino was taken to St. Joseph's hospital with two broken ribs.

Trumpets Jazz Up This Wedding



Hollywood—Trumpeter Jimmy Zito and Ceece Shipman, a San Francisco model, were married Dec. 3 at the First Baptist church here. They were serenaded by trumpeters Howard King, Friday Lightner, James Bonebrake, and Galt Freddy, who played the wedding march in swingtime. Zito's marriage to actress, and former band singer, June Haver, ended in divorce last March. The Zito band completes a string of one-niters in mid-January in San Antonio, Texas.

Nat, Gastel Plan King Cole Room

Hollywood—Nat Cole and his personal manager, Carlos Gastel, are taking over a portion of Lucy's, Melrose avenue spot popular with press agents for parties and banquets, and transforming it into the King Cole room for the period of Feb. 3 to Feb. 26. Lucy's never before has used music or entertainment of any kind.

Setup, similar to that by which Gastel presented the unit in the King Cole room of the now dark Trocadero, is figured to be the only method by which Gastel can get the right kind of money for the Cole quartet here.

Carmichael Composes Indiana Tone Poem

New York—Hoagy Carmichael went back home to Indiana in December to hear the first performance of a tone poem he has written, *Brown County Autumn*. Preem was given in the Murst theater, Indianapolis, by Fabien Sevitzky and the Indianapolis symphony. Hoagy says his composition is based on paintings of the Indiana county by John Steele.

Kaye, Singers On The Cover

Sammy Kaye and vocalist Tony Alamo, on the cover of this issue, give songstress Laura Leslie her club soda straight to dramatize New York's water shortage. Sammy, his two singers, and his band recently closed at the Harding theater in Chicago, play the Paramount in Toledo, Jan. 19 to 22; the Circle in Indianapolis, Jan. 26 to Feb. 1, and the Riverside in Milwaukee, Feb. 3 to 9.

Buddy Rich Inks Pact With TD

New York—Buddy Rich, the bouncing drummer who has, in the last few years, led his own band, done a single, played with JATP, with Les Brown, and in *infinitum*, has signed a year's contract to play with Tommy Dorsey. Dorsey's was the band from which Buddy jumped to fame several years ago. He replaces Louis Bellson, who left the Dorsey bunch along with Charlie Shavers to form a combo, currently at Chicago's Blue Note.

Chicago Jazz Landmark Being Razed Sarah, Billy To Record 4 Duets

By GEORGE HOFER

Chicago—The Vendome theater is being torn down, and another vestige of the early days of jazz on Chicago's south side will soon be gone forever. The Illinois Institute of Technology is finishing the job so ably begun by the advent of talking pictures in the late '20s.

And as if the demolishing process had been too unbearably slow, the south wall collapsed of its own volition early in December and smashed through the roof of an adjoining one-story dwelling.

It was at the Vendome that young Satchmo Armstrong first tasted the rewards of universal acclaim. His solo spot on the runway-type stage above the orchestra pit became the high spot of an evening at the Vendome. It was here that he became self-conscious about his "little ol' cornet" and exchanged it for a larger and more shiny trumpet.

Started Showmanship

It was at the Vendome that Louis began to develop his world famous showmanship and singing career. And Erskine Tate, the Vendome's orchestra leader, recalls Louis in female attire doing a comedy act with another musician.

The lines would form up State street and around the corner on 31st to enter the theater at show time. The transition from Erskine Tate's Little Symphony playing the overture before the movie to Erskine Tate's Jazz Syncopators beating it out with Louis during the show was exciting enough to set the patrons to stomping their feet and whistling along with the band.

The building that housed the Vendome and its big red and green sign was constructed at 3145 S. State street back in 1887 at a cost of \$175,000. It was used as a dance hall and social center until fire gutted the structure.

Used As Theater

In 1919, the building was remodeled for use as a theater, and John Hammond and Sons opened it as the Vendome with Douglas Fairbanks in Arions and Erskine Tate's five-piece unit in the pit.

From 1919 to 1927, Tate's group grew from a quintet to a 15-piece orchestra. Many great jazz names were in and out of the organization. Besides Louis, they were Teddy Weatherford, Earl Hines, Jerome Carrington, and Cass Simpson, pianists; Freddie Keppard, Bob Schoffner, Ruben Reeves, and Jabbo Smith, trumpets; Buster Bailey, Omer Simeon, and Darnell Howard, clarinets; Jimmy Bertrand, and Wallace Bishop, drums; Eddie South, violin, and the great Stomp Evans, the legendary saxophonist.

For three years the late Fats Waller was the featured organist. Among the various solo songsters on the show were Cab Calloway and his sister Blanche.

At one time the block of State

street between 31st and 32nd streets had four theaters and a couple of cabarets, making it the center of the near south side's Great White Way. Clarence Williams' music store was four doors from the Vendome. It wasn't far to 35th & Calumet, the "hot corner," or to Dreamland, and Louis Armstrong doubled to both of these night spots during the year he played afternoons and evenings at the Vendome.

Lost Business

By 1927 the population had suddenly shifted further south along South Park way. The Metropolitan theater opened at 47th & South Park way, and gradually took over the Vendome's trade. The Vendome continued in operation under new ownership until 1931, when Tate and his musicians moved to the Metropolitan and the Vendome was closed.

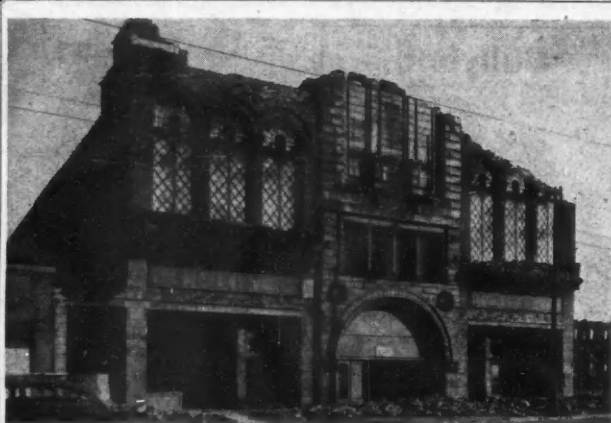
A last attempt to keep the Vendome going was made in 1933 for four months. Even with Tate back in the pit the try was unsuccessful. The building was abandoned for a decade, then the Illinois Institute took it over in 1945 through tax foreclosures. They have been using the structure as a warehouse, but now need the land for use as a part of their campus expansion program. Illinois Tech's campus eventually will encompass the entire section between 31st and 35th, from Michigan avenue to the tracks, where jazz first got its start in Chicago.

Bidding Gets Hot For Cast Albums

New York—Bidding among record companies for rights to record original cast albums of Broadway shows has become so hot that you have to put up option money to get in now. Decca records took an option, estimated at around \$3,000 or \$4,000, on the musical show *Texas L'il Darlin'* before it opened in New York. Firm subsequently exercised the option.

Switch on this deal is that lyrics for the show were written by Johnny Mercer, one of the founders of Capitol records and still a stockholder. Despite this, Decca beat Capitol out for the original cast album.

Victor has gone even further than the option stage. Company recently signed a deal with composer Kurt Weill (*Lost in the Stars*, *Love Life*) to record his next show. But it hasn't even been written yet.



Capsule Comments

MARY WOOD TRIO
Hickory House, NYC

New York—The general connotation of the word "versatile" has come to be none too complimentary these days, is widely accepted as meaning "he does a lot of things fairly well but nothing particularly good." So it might be misleading to call the Mary Wood trio versatile. But they are versatile, meaning they do a lot of things, and they are good, meaning they do them well. Trio is made up of Mary Wood, bass and violin; Tony



Mellis, guitar and violin, and Freddie Parreiss, piano and organ.

Every Combination

They use their various instruments in almost every conceivable combination: piano, guitar, and bass; two violins and organ; two violins and piano; piano, fiddle, and bass. Their repertoire ranges from classics to gypsy czardas to rumbas to ballads to swing numbers and bop, both head bop and bop written Shearing style.

In all this miscellany of idioms and instrumentation they show taste, intelligence, ideas, and talent. From a commercial point of view, their booking possibilities are almost limitless, since they can provide practically any type of music. And given an opportunity, as at the Hickory House, to roam through all their various facets, they are able to provide interesting, spurring contrasts and varieties such as few other, if any, three man groups are capable of.

Standout

Standout member of the group is Mellis, who not only plays very superior guitar but operates a jazz fiddle which is really palatable. However, he doesn't subordinate the other two members of the trio, since the general impression is one of constant teamwork.

This is one of the really interesting small groups around today. The Hickory House is a little too barnlike for the predominantly gentle and frequently subtle stuff that they put out, but in an intimate room they should be slightly sensational.

Airs Charges Against Jazz

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ly all aberrations. . . . They can get themselves and everybody connected with them in more trouble than seems inhumanly possible."

What sins must they pay for?

Stay in Gutter

"The major sin is that they have stubbornly kept jazz in the gutter when, as a true American musical art form, it could and should have a respectable place in theatrical arts. Jazz musicians have grown up in a false school which teaches that being a drunk, smoking weed, falling down on the job, letting down the customer, failing the public, fighting the employer, and showing loud and persistent contempt for everything and everybody who is outside the tight little family of accepted jazz men is funny or typical or all a part of the business of being a true jazz artist."

At least part of these latter charges were well illustrated by two veteran jazz musicians within a couple of weeks of the appearance of Sylvester's article. Each of them appeared at the opening night of their engagements at local night clubs so drunk they could only fumble their way through a performance.

No Newcomers

These were no nervous newcomers who might have been upset at facing a New York audience. Nor were they youngsters who might think it smart to get boiled. They have been well-known names for years who had reputations to uphold and who knew their responsibilities.

Yet the performances they put on would hardly have been acceptable from amateurs. One of the

New York—Unusual set of four duets by Sarah Vaughan and Billy Eckstine has been set for waxing by MGM records. Odd aspect is that Sarah is under contract to Columbia records but the finished platters will be entirely MGM property. Eckstine is a regular MGM waxer.

Situation is the result of a commitment Sarah made to her former label, Musicraft, in order to get out of her contract with that firm and go with Columbia. Under terms of this agreement, she was to do four sides at some future time for Musicraft at her own and Columbia's expense. When MGM took over the Musicraft catalog several months ago, they also inherited this commitment.

Decision by MGM to pair her with Eckstine was based on their close association throughout their careers (they sang together with Earl Hines' band and Sarah was vocalist in Billy's band) and because of their relatively similar singing styles.

offenders was featured in a show along with a vast array of other talent. In his case, his principal victim was himself, since the audience had plenty of other folks to entertain them. The other misguided character, however, was not only the headliner in his show, but a pianist who for years has been considered one of the very top men in the field. In his case, he cheated the customers and the club's operators in addition to himself.

This pianist, it is reported, is disturbed by the rise to stardom in the last couple of years of several younger pianists who are challenging him for room in the spotlight which he had held pretty much to himself for many years. If this is the way he meets their challenge, it is obvious that he is heading for nothing but oblivion.

One Stock Answer

One of the stock answers to such general charges as Sylvester made is that he is basing his attack on the antics of a few impressionable kids who have barely gotten their feet into the profession; that even these wild kids—if they stay in the field—will learn with experience that they have to be responsible.

But when veteran performers who have built names and followings and are consequently very much in the public eye, who are still in the prime of their creative abilities—when these men become the sore thumbs, it might be well for all jazzmen to take serious stock of the ugly truths from which Sylvester has built his generalizations.

Down Beat covers music news from coast to coast.

Connie And Van Between Takes



Hollywood—Connie Haines, who gets cuter each time we see her, shares the vocal spots with Mel Torme in the forthcoming MGM musical *The Duchess of Idaho*, and here rests on the arm of Van Johnson's chair between shots at the studio. Johnson plays the role of a band leader in the picture.

The Bird Takes Flight With Strings



New York—Norman Granz recorded the Yardbird with some fine-feathered compatriots recently, cutting six standards with Parker's alto against a background score arranged and conducted by Jimmy Carroll, and played by both jazz and symphony musicians. Backing the Bird were Frank Miller, first cellist of the NBC symphony; Bronislaw Gimpel, concert violinist; Max Hollander, violinist and concertmaster of the NBC symphony; Milton Lomask, violinist and former concertmaster of the Pittsburgh symphony; Frank Brieff, violist; Mitchell Miller, oboe and English horn; Myor Rosen, harpist formerly with the Minneapolis symphony; Stan Freeman, piano; Ray Brown, bass; and Buddy Rich, drums. Shown above are Rich, Brown, Parker, Miller, Hollander, and Lomask. "On these sides," Granz says, "Parker broadens an area of music in which he pioneered."

Stan Kenton Ready To Go

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arrangers: Johnny Richards, Neal Hefti, Bob Graettinger, Manny Albam, Frank Marx, and Bill Russo, in addition to his old standby, Pete Rugolo, and Kenton himself.

"I chose guys whom I respect and who know what I can do," he explained. "I told them they have complete freedom in whatever they write, but that I expected integrity. All I said to them was, 'What would you write if you had the chance to create the greatest thing you knew how?'"

The fact that most of his present arranging staff has never worked with Kenton before apparently has proved no handicap.

"You'd be surprised how much the same we are when everybody gets honest," Stan remarked.

Have Been Selfish

"This is not just Stan Kenton and his orchestra any more," he went on. "In the past, Pete Rugolo and I have been pretty selfish. We took a few pieces from others, but we did most of the work ourselves. Now I want everybody to be part of the thing. I hope that this will be a new musical movement, something that will express the American people. We need contributions from every source. After this first season, I want to be able to feature stuff by young unknowns."

"You know," he said, "the music created in this field can make Stravinsky and those boys sound awful feeble."

Stan's concert tour for this year, which opens Feb. 9 in Seattle, will be called *Innovations in Modern Music of 1950*. In succeeding years the title will be changed appropriately.

On Same Grounds

"I know the title's corny," Stan said, "but we have to meet people on their own grounds. They like the *Ice Follies* of 1950 and the *Hayseaters* of 1950, so we're doing the same thing."

Eventually he plans to start his tours in October of each year rather than February, but he'll get around to that gradually, moving the starting date back one month each year until he reaches October.

Despite the present relatively limp market for jazz names in the concert field, Stan is not too concerned about the financial success of this first tour.

"If it's a financial flop, we'll keep on going," he said. "The money always seems to turn up somewhere. The only thing that would stop us is if it's not a success musically."

To Open School

When this season's tour is over, Stan plans to open a music school in Hollywood.

"The kids today are not getting to study the music they want to study," he explained. "I want to set up a place where they can study with capable, professional musicians. I hope to use some of my sidemen as teachers so that they'll have some steady income

Birdland Applies Imagination To Jazz

By JOHN S. WILSON

Philly's First



Philadelphia—First gal disc jockey in Philadelphia is pretty Kay Wylie, who topped a field of 1,300 applicants who replied to newspaper advertisements by station KYW for a feminine spinner. Ex-actress and model, Kay is on the air for an hour each night, starting at midnight.

while we're not working and they'll be in a place where they get a lot of outside work. Eventually we'll expand the schools to New York and Chicago."

More Study

In addition to supervising the school during his nine-month lay-off, Stan intends to start studying again. He has eyes for guests shots with symphonies at some indefinite time in the future.

Instrumentation of the Kenton concert band will be 10 violins, three violas, three cellos, two French horns, tuba, string bass, five reeds, five trumpets, five trombones, piano, guitar, drums, and conga.

Kenton's "workshop concert" (*Down Beat*, Jan. 11), the by-invitation-only affair in which he will unveil his new group, has been scheduled for L. A.'s Shrine auditorium Feb. 1.

Incomplete Personnel

Formation of the group was in charge of Dave Klein. Names fairly certain to be found in the lineup include: Trumpets—Buddy Childers, Chico Alvarez, and Maynard Ferguson (two chairs were still open); trombones—Milt Bernhart, Kai Winding, Bart Varsalona, Harry Betts, and Bill Russo; saxes—Bob Cooper and Bob Gioga (three open).

Eddie Safranski will be back on bass. Laurindo Almeida will hold the guitar spot.

New York—Unusual thing happened here in December. A little imagination was applied to the presentation of jazz in a night club and, wonder of wonders, it resulted in not only good entertainment but good music. Spot where this revolutionary event took place was Birdland, the cellar which almost opened last September but didn't, and which had a brief career as a bophouse a year ago when it was called the Clique.

Show is called *A Journey through Jazz*, and it turned out to be just that. With Bill Williams, an unfrocked disc jockey, doing the commentary, it covered the Dixie of the '20s, the swing of the '30s, the bop of the '40s, and the ultracool, or whatever it's going to be called, of the '50s.

The Real Kick

So far, so good. It's a nice idea and anybody can get up and talk about the history of jazz. But the real kick to the presentation is the fact that when the samples of each type of music are offered, the guys offering the samples are the kingpins, or damned close to it, of their period.

Program runs chronologically and kicks off with Dixie dished up by Max Kaminsky's combo, recently of the McAlpin hotel. Max was using George Wettling on drums; Sol Yaged, clarinet; Munn Ware, trombone; Dick Hyman, piano, and Irving Lang, bass. Max's crew has developed into a pleasantly slambang outfit whose lively two-beat gets the show off to a fast start.

Of the front line trio, Munn Ware's rough and sturdy trombone is easily the standout. On opening night, Max seemed a little over-anxious, as though, by gad, he was going to show what was presumed to be a predominantly bop weaned crowd that Dixie can hold its head up in any company.

Plays Anything Well

For Dick Hyman, a whole couple of paragraphs, yet. This young pianist is one of the most versatile musicians around today. In an era of specialists, he has shown in the last six months that he can play anything and play it well. A couple of months ago he was with Red Norvo's modern-styled group at Bop City. Before that, he was with Tony Scott at Cafe Society, where he played rumbas, society piano, some Shearingesque stuff, and the keyboard parts of a weird musical mixture which can best be described as *tonyscopisland*.

At Birdland, he was turning out Dixie and blues. Hyman's principal drawback is that his personality at the piano is a complete and total zero, the ultimate in deadpan. This is reflected to a certain extent in his playing, which is cool and efficient, rarely warm. With a little less of the businessman at work attitude, there would be no stopping him.

Next stop on the journey is swing and, with appropriate remarks from interlocutor Williams about the emergence of Benny Goodman and Count Basie, on comes Lester Young, than whom could be swingier. Lester proceeds to give a good cross-section of himself, with some basic Basie blowing here, some *JATP* hullabaloo there, and just plain ol' Prez to fill in the intervals. It's a good, representative performance.

Then to Bop

From swing, the music moves on to bop, with Charlie Parker's combo to show how it's done. This is a group which the Bird has kept together for several months, due to an unwanted rash of jobs, and their continuity of effort is beginning to show good results. When they first got together at the Three Deuces several months ago, they sounded pretty much like the rest of the local pickup bop combos, which means that they were making fairly monotonous and uninspiring sounds.

By the time they reached Birdland, they had ceased being a collection of individuals, were working together, and had had time to work out a few ideas. Both Parker and trumpeter Red Rodney were sounding more relaxed than they have in a long time, and the

total display gave bop a much better showcasing than it has been accustomed to. Rest of the combo is Al Haig, piano; Tommy Potter, bass, and Roy Haynes, drums.

Tristano Great Surprise

For the music of the '50s, the representative is Lennie Tristano's sextet, and it was this group which pulled off the greatest surprise of the evening. In previous New York appearances, Lennie's group has not been particularly successful audience-wise in the sense that, no matter how great their ideas and execution may have been, most of the things they played have been too far gone to hit the average listener's ear with any appreciative comprehension.

But now, with apparently only one slight change, there is a vast difference in the receptability of the sounds they put out. The change is in Jeff Morton's drumming.

He is now using a steady, flowing beat, similar to the backing which Denizil Best used to give George Shearing. With this as a background, the very gentle wisplike meanderings of Warne Marsh on tenor and Lee Konitz on alto, which frequently used to give the impression of just wandering off into space, now hold together and the listener is carried along on Morton's beat to practically any place Tristano wants to take him.

Can Feel Happy

If Lennie, who has taken a rather adamant attitude in the past about compromising with his audiences, feels that this is a compromise, he can at least feel happy in knowing that he gave in a very little and his audiences gained a lot. Which, of course, means that in the end Lennie will gain a lot.

At Birdland, Lennie is using Joe Shulman on bass in place of Arnold Fishkin. Rest of the combo is as usual: Marsh, Konitz, Billy Bauer on guitar, and Morton on drums.

In addition to all this, Birdland also has solo spots for Hot Lips Page, Harry Belafonte, and Stan Getz.

Jazz History Made

Opening night saw some jazz history made when Charlie Parker, Max Kaminsky, Lester Young, Lips Page, and Lennie Tristano got together to have their pictures taken on the stand. The photographer asked them to play something and, after a few fumbling starts, they all began to blow together. "The result was some of the most fantastic cacophony ever heard."

Maybe We Could Just Forget The Whole Business

New York—Litigation tying up some of Norman Granz' early *Jazz at the Philharmonic* albums got a little tighter in December when a suit was tossed at Granz and Mercury records by the American Record Co., Pioneer Records, Inc., and the Essex Record Co. Suit asks \$20,000 damages and temporary and permanent injunctions.

JATP albums involved are volumes 2, 3, 4, and 5. Suit claims that Granz sold the masters to Moe Asch in February, 1946, and that Asch's interest has been transferred to the suing companies. Granz says that his deal with Asch was on a royalty basis and that Asch could not transfer his interest.

Granz has replied to the suit with a countersuit in which he seeks to recover the masters which are in the possession of the suing companies and to join them from releasing them on the Arco label. He also wants to stop them from cutting down the 12-inch sides of two of the albums to ten inches and from issuing the platters as single discs instead of in albums.

Terrace Room Returns Names

New York—Name bands returned to the Terrace room of the New Yorker hotel on Jan. 12 when Johnny Long opened there backed by a bill of supporting acts. Principal headliner along with Long was singer Patti Page, along with comic Roger Ray and the dance team of Hootor and Byrd.

Show replaces *Salute to Cole Porter*, a big success in hotels in Chicago and Los Angeles but, despite excellent press reviews, not much of a draw here. Reason hotel has decided to use name and semi-name acts along with a name band is that it's felt that the only way the room can do good late business is to have plenty of name power on the bill.

To give the joint atmosphere, the proprietors of Birdland have hung real, live canaries (or what this non-ornithologist took to be canaries) in cages around the walls. Your correspondent departed from the *Journey through Jazz* with a great respect for the canary. Although I frequently couldn't hear what the person sitting next to me was saying, all the canaries placidly slept throughout the entire bash.

Manone Band Gets Really High



New York—Really high (20,000 feet over New York's rooftops), Wingy Manone and his band made the flight to help promote the sale of Christmas Seals. They were broadcasting on the *Flight of Stars* program during the plane trip. Guy at left holding mike is Steve Ellis, whose WMCA program, *Giant's Jottings*, helped sponsor the flight. Rex Barney, Brooklyn Dodgers' pitcher, is at the far right. Trombonist is Sandy Williams, drummer is Arthur Trappier, and guitarist is Al Casey. Manone and confreres were working at Jimmy Ryan's.

Lucille And Desi Tied For Nine



New York—You can count the candles if you don't believe it, but actress-dancer Lucille Ball and band leader-singer Desi Arnaz recently celebrated their ninth wedding anniversary. They had a party at the Club 21 on the occasion, with lots of friends and a festive cake. Lucille is currently star of a Friday night CBS show called *My Favorite Husband*.

CHICAGO BAND BRIEFS

Blue Note Books NY Dixie On Same Bill With Sarah

By PAT HARRIS

Chicago—That strong pop spot, the Blue Note, which has been mixing its music since the beginning but still carries the aura of modernism with its name, makes a deep, desperate dive into Dixieland this month. Opposite Sarah Vaughan, who opens Jan. 20 for two weeks, will be such aged-in-the-Village non-boppers as pianist Art Hodes, clarinetist PeeWee Russell, and possibly drummer Art Trappier, trombonist Sandy Williams, trumpeter Lee Collins, and blues shouter Chippie Hill.

Hodes, Russell, and Chippie have been hanging out at the Riviera club in New York for some time, while Trappier and Williams were with Wingy Manone at Jimmy Ryan's. Lee Collins, of course, returned to his Clark street throne at the Victory club here after working with Miff Mole's Bee Hive band during the fall.

The Dixie contingent (Hodes and Russell were the only ones signed for sure at presstime) will brighten the W. Madison street cellar for at least eight weeks, and may stay on if a house band of that type turns out to be what's needed.

Otis Added Starter

A surprise addition to the Charlie Shavers bill, currently at the Note, is Hal Otis' trio. Violinist Otis moved in the Friday of the week the Shavers-Louis Bellson unit opened, and Blue Note patrons are again getting a lot of music for their money.

Much noise around town recently to the effect that Dave Garraway might move his discs, Tiger trappings, and peaceful ways into New York, where the natives have a hard time believing that the top TV show can come from Chicago.

But Garraway and the Sunday show are definitely staying here. In addition to the scores of awards and plaudits his *Garraway at Large* program has drawn, it finally snagged a sponsor. Congoleum starts paying for the show on Feb. 19 for at least 13 weeks.

Relighting Gaffer's

Bud Freeman's jazz club (in the Gaffer's upstairs room) was set to open again last week, with Bud and his tenor heading a lineup of Gene Friedman, piano; Gus Cole, bass; Red Lionberg, drums; Ted Friedman, clarinet, and possibly Denny Roche on trumpet.

According to Freeman, some de-

corating—including replacement of the one, feeble chandelier that formerly served as lighting—has been done, and the band will work from 11 p.m. to 4 a.m. Spot will be closed on Sundays; no cover or minimum.

Danny Alvin's Dixie crew leaving Rupneck's, after many months, while Johnny Lane left the Sky club to open at the 1111 club on Bryn Mawr. Lane's working with four men, including trumpeter Jimmy Ille and pianist Roy Wasson, and hopes to get Bill Pfeiffer back on drums and possibly Miff Mole on trombone.

One Reason

Jazz Ltd.'s band, which sounded rather disorganized when Georg Brunis joined, has smoothed out and is playing some nice music. Muggsy Spanier still cocking his head over his straight-as-a-bore cornet; Bill Reinhardt playing an increasingly agile clarinet; Sid Catlett proving that you can have a rocklike beat and still swing a band; Floyd Bean, the latest in the spot's collection of highly adept pianists, and Brunis, wagging his astonishing trombone, are at least one of the reasons the Ltd. is the exception to bad bistro business in Chicago. Despite the sad state of things here, a number of musicians who are normally working (or out of work) in New York are around town. Three of them, Wardell Gray, Miles Davis, and Leo Parker, will be featured with Jay Burkhart's band at the Regal theater for a week starting Jan. 13.

Burkhart will also have former Herman bandsman Ed Badgley on lead trumpet. Charlie Ventura was supposed to make the Regal date, opposite Billie Holiday, but cancelled because of illness. Billie will work with the Earl Bostic band at the Riviera in St. Louis, following the Regal.

Wardell, plus tenorist Claude McLin and band, pulled the amazing number of 2,200 persons to a Christmas day dance at the Pershing ballroom—a fact which ought to indicate that Chicago can be roused, at least on special occasions.

Same night a Jimmie Lunceford

Movies' Maurie Digs Diva Kirsten



Hollywood—The world's musical crossroads are the movie sets here. Example: Maurie Sherman, one of Chicago's top hotel bandmen some years ago, chats with Metropolitan opera singer Dorothy Kirsten. Miss Kirsten, who has been doubling on pops recently, makes her movie debut in the Bing Crosby picture *Mr. Music*. Maurie is now in the studios as a sideline (silent) band leader, and his son, Ray, is playing piano with Ben Pollack's Dixie combo at the Beverly Cavern.

memorial show, featuring 24 of Lunceford's top records, was put on at the 411 club on E. 63rd Street. One time AFN "voice of Calcutta" jock Hal Young worked with collector Earl Palmer to put over the affair. It's the fifth such Sunday evening program at the club, former ones being devoted to Ellington, Basie, Hines, and Holiday. Though it's not much help to the purveyors of live music, the disc deal seems to draw a large and enthusiastic audience.

Floyd Smith may wind up his three years at the DuSable lounge sometime soon, which will leave that southside cafe without a definitely superior, and steady, trio.

Floyd, who played guitar with Andy Kirk before moving into the DuSable three years ago, has had the same men with him since that time. They're Booker Collins, who also worked with Kirk, on bass, and Bill Huff, piano. Huff's Garner and Shearing-like piano sets the pace for the unit, while Smith maintains a more pleasing, and individualistic, approach to the guitar.

Back To Work

Eddie Wiggins, the all-reed man, back at work recently at the Zebra on 63rd Street with old sidekick Jimmy Kilcran on drums and Bob Malsack, piano. They were alternating with Leon Shash's Cosmopolitans when we heard them, a pleasant doubling that probably won't last much longer.

Roy Eldridge reassuring his followers that there's some brilliant, moving, and beautiful music still bouncing around in Little Jazz' horn after all these years in his recent 10 days at the Silhouette. The band Roy brought with him included a JATP-type tenorist, Sylvester Austin, who kept his beeps quieter than most; a good drummer, Ron Jefferson; Bernard Griggs, bass, and Gordon Robinson, piano.

Not Ready

Roy organized the unit in Boston about four weeks before his Silhouette opening, has played with it in St. Paul and expected to go to Detroit from Chicago. He has a year's contract with MGM calling for 16 sides, but admits the band's not quite ready to cut anything yet.

Also at the Silhouette, opposite Roy, was the hip one, Harry Gibson. There may be something attractive about the Hipster's act, besides the possibility of compiling a glossary of synonyms for various narcotics, but—other than his inbred beat—we didn't find it. As onetime Ben Webster pianist Gibson says, you can make a lot more money singing and pounding the piano than working as a sideman, and perhaps that justifies it.

Down Beat covers the music news from coast to coast and is read around the world.

Latin Artists Return

New York—RCA-Victor records has brought both Miguelito Valdes and Carlos Ramirez back to its fold. Both will record for Victor's Latin department. Valdes used to wax for Victor when he was a vocalist with Xavier Cugat and with the Casino de la Playa band. Ramirez formerly cut for Victor's Red Seal platters.

Sidemen Switches

Changes in Tony Pastor band: Stubby Pastor, trumpet, for Tony Caruso; Frank Schifano, bass, for Ted Kotick; Bobby Funk, trumpet, for Don Light, and vocalist Buddy James, added. . . . Russ Saunders, bass, out of Claude Thornhill band. . . . Trombonist Leon Cox joined Charlie Spivak.

Don Keever, baritone, replaced Harvey Lavine in Gene Krupa ork. . . . Joe Rotondo, piano, joined Wingy Manone, replacing Charlie Queener (to Russ Case at the Paramount, NYC). . . . George Scherb, trumpet (from Teddy Phillips), joined Larry Fotine.

Louis Prima switches: Sal Colura, baritone, for Sid Brown, and Ray Rossi, piano, for Willie Kaplan. . . . Roy Hopfner, reeds and English horn, into Guy Lombardo band, replacing Ben Harrod (to pit band of *Alive and Kicking*). . . . Johnny Martez, trumpet, for Vince Badale in Mike Duroso band.

Thornhill Works West

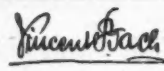
Chicago—A string of midwestern college dates will follow a Jan. 16 and 17 recording date here for Claude Thornhill's band. The campus klatches include University of Iowa, Iowa City, Jan. 20; University of Minnesota, Minneapolis, 21; Iowa State college, Ames, Iowa, 27; Kansas State college, Lawrence, Kans., 30; Colorado A & M, Fort Collins, Colo., Feb. 3; University of Wyoming, Laramie, Wyo., 4. Four was set up by ABC booker Paul Bannister here.

On Feb. 28, Thornhill opens at the Hollywood Palladium for six weeks.

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Cafe Rouge's Top Team Returns



New York—Two records—of the statistical variety—came out to meet Frankie Carle when his band opened day after Christmas at the Hotel Statler's Cafe Rouge. Carle holds the medal for consecutive engagements there (this is his sixth), and for doing top business during any one week. Daughter Marjorie Hughes, plagued with illness during the last year, is back singing with papa's band, and the unique father-daughter team is shown above.

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Local Feud Gets Melis A \$50 Fine

Detroit—Jose Melis found himself in the middle of a feud between the Detroit Federation of Musicians and some local radio stations in December and was patted with a \$50 fine by the union. Basis of the fine was an appearance Melis made on WJBK while his band was playing the Book Casino. Union claimed Melis hadn't gotten an okay from it to make the appearance and thereby broke a standing local rule.

Ruling is that members of both traveling and local bands must get approval from the local before appearing on local stations for either an interview or to play. Reason for this, according to George Clancy, secretary-treasurer of the local, is that "there are several stations and other places in this jurisdiction which refuse to employ musicians. And we refuse to give such places the prestige that the personal appearance of recognized artists would lend."

Down Beat covers music news from coast to coast.

Pow! Everything Happens In Circles

New York—Circles, circles. All the time the music's going around in circles. Like several years ago Stan Kenton was going along being jazzily progressive when all of a sudden he digs the Latin-American bands and—pow!—Kenton is full of

bongos and congas and being progressively Cuban. And—similarly pow!—everybody else in sight is picking up on the bongos and congas.

Of course, the Latin-American bands already have the bongos and congas, so they can't pick up on them. But they want to be in the stream of things, too, so they pick up on Kenton. And now the Latin-American combos, which influenced Kenton, are almost all under the influence of Kenton.

He's Greatest

"We all think he's the greatest," says Pupi Campo, one of the top-flight leaders on the rhumba and mambo circuit. "We're all trying to copy Stan."

One of the reasons the Latin boys find life so agreeable under the Kenton influence is that they are mostly under the influence of

Perez Prada, whom Campo calls the Stan Kenton of Cuba.

"He took American jazz and combined it with his Cuban background and made the result into the mambo," says Pupi. The mambo is currently the big favorite in the Latin-American hoof houses. "But, like Kenton and bop, Prada is too far ahead of his time. He's not appreciated much in Cuba."

In Constant Demand

The employment situation among Latin-American bands in this country is quite different from that of American styled bands. Most of them are the relatively hot mambo bands and, in the well marked out Latin-American territory, they are in constant demand.

"Every Latin-American band with even a little name is almost always working," Pupi reports. "There aren't as many of them as

there are American bands, but they are always working."

The more mickkeyish type of Latin-American band is in a minority. Biggest of these is Xavier Cugat and, of course, he's always working, too.

Maybe Later

"But he plays at entirely different places than we do," Pupi points out. "Cugat has said to me, 'You and Machito, you can go blow that crazy stuff. I can't play like that in my spots.' And it's true. Cugat would lay a bomb at the Havana-Madrid or the Palladium here. But I couldn't take my band into the Waldorf. It would be like Kenton or Woody playing a hotel room. Maybe in five or 10 years I might, but not the way things are now."

Like Kenton and Woody, Pupi and his mambo blasting colleagues have a problem about letting loose the decibels they would like to.

"Something has to be done about loud music," he says. "People who enjoy it don't care if they have no



Pupi Campo

ear the next day. But we have to consider other people who maybe aren't so fanatic. Every bandstand should be tested for acoustics before the band goes on. There should be enough drapes around so that the band can blow and play what it wants without hurting people. The China Doll is the only Latin-American spot I know of, outside of ballrooms, where you can really blow. Noro Morales has 16 men blasting down there and it doesn't bother anyone."

Because of the American jazz influence under which these Latin American outfits work now, most of them are well sprinkled with American musicians. As a rule, the first trumpet and the entire sax section is American.

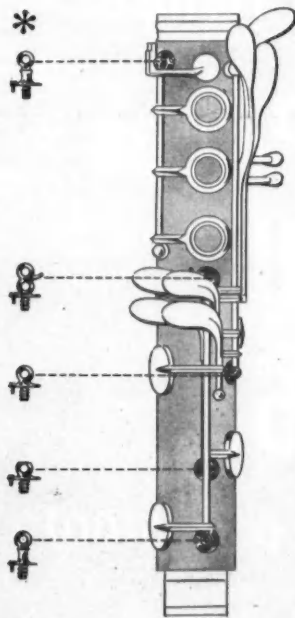
We Could Teach Them

"It's because we're copying American harmony and style," Pupi explains. "The Cuban musicians just can't play it. Any American rhumba band could go down to Cuba and teach those Cuban bands how to really play. The Cuban saxophone men spend one or two years learning the fundamentals but then they don't bother to learn any more. They put it off. Manana, manana."

"But the rhythm section must be Latin and the second trumpet must be Latin. They have to have the beat. They have the feeling for the music like the great Negro jazzmen have for theirs. But you know something? You bring Cuban rhythm men up here and after they've been here for two years they're no good. They lose it all."

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Think I'm Pioneering: Billy Bauer

By PAT HARRIS

Chicago — "Lennie thought I was talented," Billy Bauer said, explaining what he believes to be Lennie Tristano's reason for including him in his trio three years ago. Billy is pleased with that estimate, though he's been playing guitar professionally for over 15 years.

"I really don't know what I was doing until about five years ago," Billy says, "but I think what I'm doing now is like a pioneer. Maybe it'll help bring back the guitar."

This may sound as if Bauer is a self-satisfied, overconfident person. Far from it. He is, however, extremely honest, with a sometimes incongruous combination of self-deprecation and truthful pride in achievement.

No Idea

"When I first started with Lennie, I had no idea what he was doing. He didn't like rhythm guitar and told me to fill in. I fell flat on my face every night."

"I just followed Lennie, played along, but I seemed to be doing the right things. I don't know why." Billy is still puzzled by the fact that he is "doing the right things." When the Tristano unit was in Chicago recently, Bauer had some tape recordings of *Intuition* with him. *Intuition* is the name the band gives the unarranged, unrehearsed, unpremeditated music they play, mostly for their own amusement, occasionally for an audience.

Bauer's description of his work during such a session is simply that he never knew what was happening. "Gee, we'd listen to what we'd done and there are little things you never knew you were doing, or that you could do," Billy says.

Had to Learn

Bauer joined Tristano towards the end of 1946, just after leaving Woody Herman. He'd played rhythm guitar ever since he discarded the banjo when he was about 17. "At first, I'd only pick up the guitar when there was something in the key of C. But guitar was coming in so strong then, I had to learn." This was around 1932, and Billy had been a professional musician for almost four years.

It all started when Bauer, now 34, was 12 and broke his leg. He had to spend quite a while in bed, so asked for drumsticks, then a ukulele. His mother had been a church organist, and his father once toured the vaudeville circuit as a song and dance man, so they were ready with encouragement.

At 14, Billy had a 15-minute weekly program on a local New York city station. He'd taken a few banjo lessons from a neighborhood teacher, his total musical education. He ran the gamut of the then-popular amateur hours, worked the Borscht belt resorts, accompanied street singers, and played an all-but-forgotten collection of speakeasies.

First Job

His first real job, when he was 17, was in Rockaway, Long Island, that served as hangout for the Waxey Gordon mob. Place was padlocked his first night on the job, but opened again the following evening.

Another job, with Bob King's band at Grassy Point was memorable for a slavedriving boss who brought two bottles of gin to the band when it got on the stand at 7 p.m., then stood watch that they stayed there, playing, until 4 a.m. Drummer on the previous band, they eventually learned, had fallen over dead on the bandstand.

First big band Billy worked with was Jerry Wald's, for 1½ years. This was about the time Wald got the idea of being a Shaw-type band and had bought Shaw's book. He was with Wald twice, and with Abe Lyman twice, for three and six-month stretches. Worked with Henry Jerome between the jobs with Lyman, and also put in time plinking along with the crews of Carl Hoff and Dick Stabile.

During one period he had a sex-

The next *Jazz Off the Record* column, by Bill Russo and Lloyd Lifton, will feature Charlie Christian's guitar chorus on the Benny Goodman sextet side of *I've Found a New Baby*. It will be in the Feb. 10 issue of *Down Beat*, on the newsstands Jan. 27.

tet with Flip Phillips, then playing clarinet, with Ray Turner on tenor, Carl Seaman on piano, and a constantly fluctuating personnel on bass and drums. This outfit didn't distinguish itself by any sort of success. They got a job in Washington Heights but lost it after two or three nights. "The boss said we didn't play enough swing music," Billy remembers. "We played together a lot, but never seemed to get located, and I was always getting on some band that would have a hotel job."

Bauer worked on various New York radio stations for a while, too, and was on WNEW when Phillips recommended him to Woody Herman. Herman asked Billy to sit in before he hired him, but the story is that it was Bauer's daughter's birthday, and Billy refused. "So he

hired me without ever hearing me play," Billy reports. Flip and Dave Tough joined the band the same day.

Record Dates

When he took Hy White's place with Woody, Ralph Burns and Chubby Jackson were also in the rhythm section. This was in mid-1944. First record he made with Herman was Woody's last with Decca, *Saturday Night* and *I Didn't Know About You*. Then the band moved over to Columbia for *Apple Honey*, *Caldonia*, *Bijou*, and so on.

Billy was playing rhythm guitar, and he enjoyed it. Now he thinks going back to that sort of playing would be going back musically for him.

While he was with Herman, Zeb Julian, who also played rhythm guitar on the job, would come backstage and show him what Billy believed to be an original way of playing, and which formed the foundation of the work he is doing now.

Bauer's measure of musical

merit is the ability to "create on your instrument." Charlie Christian was the last great creator on guitar, he believes. He admires Chuck Wayne, and believes Wayne should have won this year's *Down Beat* poll ("more people have heard him"), although he does think that what he (Billy) is doing is more creative.

What is Bauer doing? As we've indicated, he's not too sure himself, but generally it amounts to the guitar taking itself wholly out of the beat department and into a position on a line with the piano. One of the most fascinating things about the Tristano group is the constant contrapuntal interplay between Lennie's piano and Billy's guitar. When the horns are added, it just becomes that much more complex. Billy uses his fingers rather than a pick for chording, to get a soft, full tone. His melodic work, with the pick, is devoid of the hackneyed runs and arpeggios the majority of guitarists employ.

Shadowy Corner

An unusually shy person, Billy's



Billy Bauer

usual between-sets habitat is a shadowy spot in the corner of the room all by himself. He answers fans' questions politely, in a deliberating drawl with all the pitch (Modulate to Page 7)

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Billy Bauer

(Jumped from Page 6)

and timbre of a squeak, and the conversation usually stops there. Apparently his bland and quiet appearance is deceptive enough to discourage most persons easily. His usual attitude is that of an observer, and a silent one. He rather likes being a lone cat. Will talk a blue streak when convinced he's among friends, but apparently has been put down too much to have retained a great deal of outward confidence.

Apologetic

Billy quit school at 14, and is apologetic about his speech. But when Lennie reminds him, "Those things, Billy," Billy will say, "Yeah, them things," and go blithely on. Despite an easy approach to grammar, he has a sharp and discerning mind, and is able to express himself well, vocally, as well as musically.

Content to stay around New York with his wife and two children, his students, sporadic spurts of musical study (under Lennie), and occasional forays into the other arts, such as painting, he's an unusual figure of a pioneer. But then, you have to hear him play.

A Noble Crew, Circa 1936, At NYC's Rainbow



Chicago—This photo, recently rescued from the *Beat's* files, shows the band Ray Noble put together to play the Rainbow room in New York in 1936. Most of the bandmen were recommended by the Dorsey brothers, have done pretty well since then—five of them eventually becoming leaders of their own bands. In the first row, from the left, are singer Al Bowlley, violinists Nick Pisani and Fred Prospero, tenor Dan D'Andrea, and guitarist George Van Eps. Trombonists are Glenn Miller

and Will Bradley; trumpets Charlie Spivak and PeeWee Erwin. Bill Harty is on drums; Delmar Kaplan, bass; Johnny Mince, clarinet; Jimmy Cannon, baritone; Milt Yancer, alto; Bud Freeman, tenor, and Claude Thornhill, piano. Yancer had taken Toots Mondello's place, while Sterling Bose followed Erwin soon after this photo was taken. Cannon has since died, and Bowlley was killed when the London club he was working in was bombed during the war. Noble stayed at the Rainbow room for a year.

STRICTLY AD LIB

by THE SQUARE

Frank Foster, who has guided Jimmy Zito through the first two years as bandleader, writes that on or about Jan. 15 he will assign Zito's contract to one of the major agencies "as they are coming up with offers of things that I could not duplicate myself." A praiseworthy example of an agent not acting like an agent!... The Deep River Boys, who returned from abroad in December, go back for another six-month tour of England, opening in May at the Palladium in London.

Louis Prima has taken his band into brother Leon's 500 club in New Orleans for an indefinite run. ... Frank Froeha, after three years

in Florida with his own trio, went into the Hickory House (NYC) in December as relief pianist for the Mary Wood trio. ... Billy Robbins, trumpet formerly with McIntyre, Herman, Barnett, JD, Dick Stabile, and Ina Ray Hutton, is with the Broadway show, *Member of the Wedding*, as leader, sideman, contractor, and, in fact, the whole band. Plays for about three minutes and then he's gone.

Howard King, veteran trumpet man, has turned personal manager in Hollywood and is handling Chuck Reyes and Manny Prager. ... Don Cornell, the former Sammy Kaye singer who's doing a single now, will wax for Victor. ... Nellie Lutcher starts her first one-tour tour in April. ... Gerry Mulligan, who joined Elliot Lawrence to head a combo within the band, will only play concert dates with Elliot but will continue to arrange for the band.

Oran (Hot Lips) Page, who got some attention via his duets with Pearl Bailey on Harmony discs, has been signed to a three-year pact by Columbia records. ... Eddie Shu, the multiple instrumentalist and ventriloquist, rejoined Lionel Hampton at Bop City. ... Doc Clifford, alto, was added to Mike Duro's band at the Copacabana in Manhattan during Lena Horne's engagement there. ... Julie Wilson quits the Kiss Me, Kate cast in Chicago about Jan. 14, and, after a rest at her home in Omaha, moves back to the bistros as a single. Replacing her in the cast of Kate will be Betty George.

Lenny Rogers quintet moved into the St. Moritz hotel (NYC) at the end of December. ... New Jazz Records has signed exclusive deals with Sonny Stitt, Don Lanphere, and Lee Konitz. ... Don McLean, drummer with Charlie Spivak, and Johnny Long's vocalist, Janet Brace, are in the mood. If the bookers will ever get both bands into the same town on the same day, they'll get spliced. ... Sidney Bechet returns to Jimmy Ryan's on 52nd St. on Jan. 1.

Set Second Bop City Date For Ruth Brown

New York—Winding up a theater tour with Louis Jordan with a week at the Apollo here, Ruth Brown goes into Bop City for two weeks starting Jan. 19 along with Gene Krupa. It's the second Bop City date in six months for the singer.

Her husband, Jimmy Brown, trumpeter and blues singer, has been signed by Atlantic records, label for which Miss Brown records. Because of the multitude of Browns already in the business, Atlantic is changing his name to Jimmie Earle.

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MOVIE MUSIC

Good Jazz Film Will Be Made When Story Found

By CHARLES EMGE

Hollywood—"Will Hollywood EVER turn out a good jazz picture?" You've heard that question asked before in various tones of scorn indicating no answer is required, and so have we, but just for fun we wandered over to Paramount and put it up to a guy who we felt might come up with something more interesting than a snort of derision—or a blank look.

Our victim was Les Koenig who, as associate producer with William Wyler (*The Heiress*), and owner-operator of his own record enterprise (Good Time Jazz), would seem to be qualified to express an opinion. His answer:

"One of these days someone is going to make a really fine picture about jazz music and jazz musicians. It will not only be a good picture, but an enormously successful picture."



Charlie

"But first, someone will have to write a good, authentic story on the subject. It may be a novel, an original screen play, even a documentary or semi-documentary treatment. But the first requirement in any field of picture making is a good story. That's it. When we get a good jazz story we'll make a good jazz picture."

No Wyler Plans

Les was using the "we" figuratively. The Wyler unit has no plans in that direction, he said, though he, himself, has some ideas floating around in the back of his mind and—well, he grinned, "Naturally, I'd like to be the one to make the first truly good jazz picture."

Maybe we ought to explain that when Les talks about "jazz" he is not talking about the music of Benny Goodman, Glenn Miller, the Dorsey, or any of the so-called big names associated with something called "jazz" in the minds of many people. Like most (but not all) of those whose interest in the music dates back to the "Golden Era," he'll take his two-to-the-bar, or thereabouts, though he hasn't the time or inclination to quarrel with anyone over it.

Something to Enjoy

"Jazz," he says, "is something to enjoy, not something to argue about. That's why I picked that label—Good Time Jazz—for my records. The fellows in the Firehouse five get real pleasure out of playing. That's why their music has

that happy feeling."

As to the use of music, generally speaking, in pictures, Koenig feels there has been great improvement, but that there still is much more to be made.

Not Musicians' Fault

"It must be remembered," he said, "that the poor handling of music, and much of the dull, uninteresting music that we encounter in pictures, is not the fault of the musicians. It is the fault of directors, writers, producers, and others in authority who are unwilling to admit they don't know anything about music."

"I worked on a screen treatment once for a producer who thought he wanted to do a jazz picture. When I brought up the matter of selecting tunes, he said 'Oh, we'll just use any of the songs to which we already own the screen rights.'"

Doesn't Matter

"And when I brought up the matter of the kind of band called for in the script, he said, 'It doesn't matter what kind of band we use—just so it's a big name band.'"

"That picture was never made," said Les, "and for that I am thankful."

SOUNDTRACK SIFTINGS: *Young Man with a Horn* (Kirk Douglas, Lauren Bacall, Doris Day) will be released in England under a different title, possibly *Young Man with a Trumpet*. Warner tops have discovered original title has a colloquial meaning there that has little to do with the story.

Max Rabinowitch is soundtracking piano solos for Claudette Colbert in RKO's *Blind Spot*, film in which Dave Barbour makes debut as screen actor. (*Down Beat*, Dec. 30).

Harry James & ork were scheduled to report to 20th Century-Fox first week of January for featured footage in picture tentatively titled *I'll Get By*. First spotting of name band in a feature since the trend

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Nero Chirps For Hope And Lyman



Hollywood—Joe Venuti moved out of Mike Lyman's club here, and another violinist, Paul Nero of *Hot Canary* fame, moved in with a quartet. It's the first opportunity he's had to get the right kind of group of his own, Nero says. Paul works with Les Brown's band on the Bob Hope show, and is pictured with Hope above. "Hope is one of the greatest guys in the world when it comes to helping musicians," Nero says. "When he found out I was opening with my own group, he asked me if there was anything he could do to help!"

died out some years ago. Russ Cheever alto sax solo heard in underscore of 20th-Fox picture, *House of Strangers*, brought letters of inquiry to this department from as far as London. Short strain that aroused so much interest is an original melody by Daniele Amfitheatrof.

Stormy Weather, featuring Fats Waller, Lena Horne, Cab Calloway & ork, now getting trial reissue in spot bookings. If film draws, will get general reissue nationally.

Magnolia Adds 45s

New York—Horace Heidt, who has just started putting his Magnolia label albums on 33 1/3 LP, will also move his record company into the 45 rpm business shortly. Plan is to put single platters on 45 and continue to use 33 1/3 for albums. First release date for the 45s has not yet been set. Decision to add 45 to the Magnolia line was reported to be occasioned by repeated requests from distributors.

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Lamare's All-Stars Teamed With Nellie

Hollywood—Dixieland touring unit headed by Nappy Lamare and Zutty Singleton was slated to head east early this month under auspices of GAC, which has signed up the two-beat boys and will combine the band with Nellie Lutcher as a solo attraction.

GAC plans to spot the unit in theaters and on combination dance and concert dates.

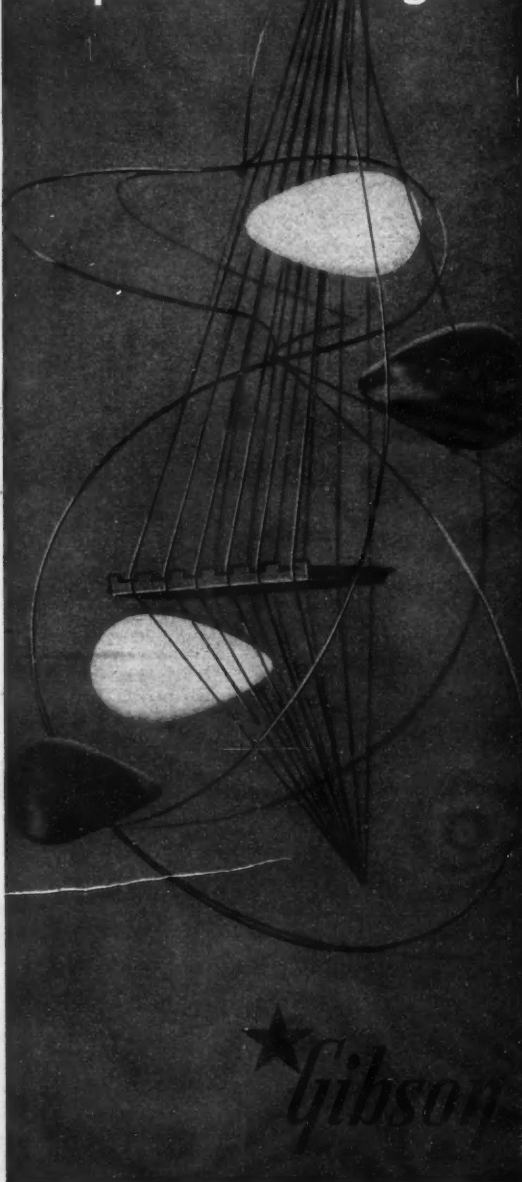
Gale Keeps Jacquet

New York—Illinois Jacquet has been signed again by the Gale agency, pact to run for about three years. Signing ended rumors that Jacquet was planning to pull out of Gale and move to another agency.

JD Again At Statler

New York—Jimmy Dorsey will do a repeat engagement at the Statler hotel on Feb. 6. Band goes in then for four weeks following the current Frankie Carle. It will be the second time Jimmy has played the spot this season.

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Takes Stock, Gives Stock, Boosts Stock

New York—Tax situation being what it is for entertainers in the high salary bracket, Glenn McCarthy, millionaire owner of the Shamrock hotel in Houston, has dreamed up a new payoff to lure talent to his hotel. He's giving them oil well stock. McCarthy made a large hunk of his loot in oil.

Frank Sinatra is due to play the Shamrock late in January with part of his pay coming in oil stock. McCarthy is also waving stock at Tony Martin, Dinah Shore, and Betty Hutton.

Advantage of stock is that, if it's kept for six months, the tax on it is a lot smaller than it otherwise would be. There's also the chance that it might zoom in value. Might go down, too, but who wants to think about that?

Eckstine Next At Million \$ Theater

Hollywood—Billy Eckstine will hold the spotlight the week starting Jan. 17 on the stage at the Million Dollar theater. L. A. house which resumed stage attractions

Roses Blossom In Cocoon Grove



Hollywood—Lots of people turned out to hear Skitch Henderson's smash opening at the Cocoon Grove of the Ambassador hotel here recently. Among them, Mr. and Mrs. Dave Rose and singer Frankie Laine, shown with Skitch here. Henderson leaves the spot Jan. 22.

recently after several months of straight film fare.

Under present policy at the Million Dollar, the big music names (Nat Cole unit

started it) pay for orchestra and supporting acts on their bill and share the take with the house. Musical backing for Eckstine wasn't set at writing.

THE HOLLYWOOD BEAT

Dance Biz Needs New Names: Palladium Boss

By HAL HOLLY

Hollywood—"What's wrong with the dance business? I wish I knew the answer!" That was the frank reply of Palladium manager Earl Vollmer to the query on which our mag hopes to find an answer during 1950. However, we figured the guy who is stuck with the responsibility for keeping the west coast's most widely known dancing establishment solvent would have some interesting ideas on the subject. Here they are:

"We must have new names—or new bands, which is the same thing in our business," says the Palladium boss who was the band buyer for the Hollywood showspot for several years before succeeding the late Maury Cohen as general manager.

Lack New Personalities

"There just haven't been any important new names coming up in the dance orchestra field in almost 10 years. The band business—and that means the dance business—is suffering badly from lack of new band leader personalities—names like those of Benny Goodman, Artie Shaw, Tommy and Jimmy Dorsey, Harry James, and Glenn Miller.

"When those fellows came up, they came up fast and big in a way that caught and held the imagination of the public."

Agencies at Fault?

"How about the big band booking agencies?" we asked. "Have they failed their customers—such as you—by assuming that their sole function is to peddle their properties, collect the cut, and make no effort, as some contend, to uncover and build up promising new bands?"

"That," replied Vollmer, "is a VERY GOOD QUESTION, but one on which I prefer to make no comment."

DOTTED NOTES: Art Whiting and Edna Schofield (Mrs. Art), operators of the Art Whiting

agency, have withdrawn from the Art Whiting studios, name band hangout and rehearsal center. It is now the Sound Stage, and under management of Ace Hudkins, the ex-Artie Shaw aide.

Clint Neagley, ace alto man formerly with Benny Goodman, Gene Krupa, et al, and recently with Matty Malneck at Ciro's, owns a hotburger stand at corner of Wilcox and Santa Monica boulevard. (We discovered it by going there for lunch and enjoying a swell dog broiled by Chet Ball, sax with the Charlie Barnett All-Stars).

Ops Hassel

Operators of Red Feather at odds with each other over the much publicized but erroneous reports of signing of Charlie Ventura and George Shearing. The partner who assertedly did the signing is no longer associated. Of the two remaining, one says they were never signed, the other says, "They were — and union records will prove it." (Did you ever try to check anything from union records?)

Spade Cooley hit by a heart attack just as he completed his stint in movie *Everybody's Dancin'*. Docs said he would be okay after rest.

BEHIND THE BANDSTAND: No one has had a good word to say for the Spike Wallace-bossed Local 47 administration (except those on the payroll) for so long that it seems well to recall that Spike's regime is the first here under which dance musicians were treated as anything else than stepchildren, though the credit probably goes to vice president Johnny te Groen, held by many to be the only really competent salaried executive of the L.A. musicians union, and who, they say, can become president any time he splits with Spike (it is rumored that he has already).

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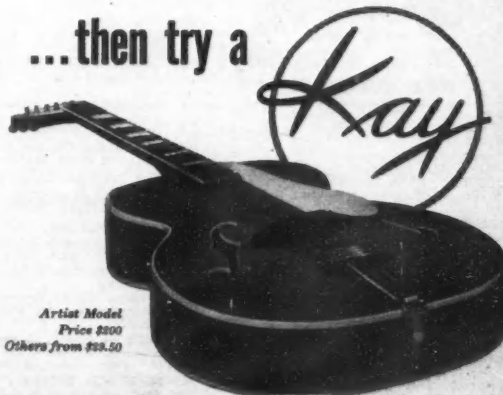
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It's A Matter Of Wanting To Live

There doesn't seem to be any particular point in worrying about the future of jazz in this country, because if the exodus of our top jazz stars to France, Sweden, Italy, and other foreign countries continues, there won't be enough real jazz within these benighted shores to worry about.

One of our staffers was talking to Roy (Little Jazz) Eldridge in Chicago the other day, and was told seriously that as soon as he can arrange it, Roy intends to hie himself to Sweden—and stay there.

Paris at this writing has a colony of American jazz stars that includes Buck Clayton, Willie (The Lion) Smith, Coleman Hawkins, Don Byas, and other artists such as Katherine Dunham and the singing Peters Sisters. The latter trio, for example, state that they have no mind to return home.

Rex Stewart has been in Europe for many, many months, found time late last year to drop down under to Australia for a tour, but has shown no inclination to return to the Apple. Louis Armstrong, Earl Hines, and others who recently have toured the Scandinavian countries, visited France and Italy, tell pals that it is the veritable end, although Armstrong does add that he would not like to live over there, just make it once or twice a year.

Everyone associated with jazz knows the answer. It isn't the gold that these boys are seeking, and economic conditions in these countries admittedly are below the par of opulence here.

They just want to live!

Discrimination and prejudice here have been increasing since the end of the war instead of decreasing. There have been serious manifestations of unrest due to racial factors in several large cities, Chicago for one, carefully ignored by the daily press.

Don't be surprised if in the not-too-distant future, when we here want to dig the new jazz, we will be obliged to rely on the importation of hot platters from Sweden, or the latest releases of the Hot Club of France.

RAGTIME MARCHES ON

NEW NUMBERS

DAY—A son to Mr. and Mrs. Dennis Day, Dec. 12 in Hollywood. Dad is singer, comedian.

DRANE—A son, Gerald Arthur (7 lbs., 8 oz.), to Mr. and Mrs. G. V. (Kowbo) Drane, Dec. 22 in Memphis, Tenn. Dad is baritone man and arranger, mom is pianist.

GRANNEN—A daughter to Mr. and Mrs. Robert G. Grannen, Dec. 8 in Cincinnati. Dad is with Sive & Rosenfield ad agency; mom is former Maria Mulvaney of station WLW.

HAMMERSLAGE—A daughter, Judith Ellen (6 lbs., 15 oz.), to Mr. and Mrs. Roy Hammerslag, Dec. 10 in New York. Dad formerly played tenor, is now selling insurance.

HARRELL—A daughter, Catherine Grace (8 lbs., 12½ oz.), to Mr. and Mrs. John B. Harrell, Dec. 13 in Houston. Dad is tenor saxist with Bob Sheehan's ork.

TIED NOTES

AULD-FARNSWORTH—Georgie Auld, tenor saxist and bistro owner currently in the play *The Hot Jazz*, and Pat Farnsworth, model, Dec. 13 in Elkhart, Md.

CONTE-McGEE—Larry Conte, BMI licensing representative, and Dolores McGee, Nov. 19 in Chicago.

GASPER-REGGIANO—Stephen J. Gasper Jr., symphony musician, and Paula Reggiano, Nov. 26 in Stamford, Conn.

GROUYA-MEADE—Ted Grouya, composer of *Flamingo*, and Mary Meade, singer, recently in Paris.

MATLAND-CONNER—Dexter Matland, singer, and Peggy Conner, Nov. 25 in St. Louis.

MILLER-SIROTA—Al Miller, with Leeds music, and Connie Sirotka, formerly with Leeds, Dec. 4 in New York.

MORAN-SZALEN—Thomas Moran, pianist and leader, and Irene Szalen, Nov. 26 in Bridgeport, Conn.

FINAL BAR

COCHARD—Julius Cochard, 50, violinist, composer, and director of Mexico City's School of Opera, Dec. 11 in Flint, Mich. His wife was killed in the same crash.

DENNI—Mrs. Martha Gwynne Denni, 67, lyric writer and actress, Dec. 14 in San Pedro, Calif.

EDMONDS—Alta B. Edmonds, 73, musician and onetime head of the Chicago School of Opera, Dec. 11 in Flint, Mich.

FUHRMAN—Abe Fuhrman, 79, father of KYW ork leader and music director

CHORDS AND DISCORDS

Not So Red

(The following quote is verbatim from Lee Teaford's column in the November issue of *Overture*, official monthly publication of Local 47 in Los Angeles. Lee also drew the accompanying cartoon, likewise reproduced from *Overture* by permission of Maury Paul, editor.)

"Jazz" is here to stay, or such is the belated conclusion, hastily subscribed to by the red-faced editors of *Ye Down Beat* magazine! Some weeks ago, *D. B.* decided that the regularly conceived term "Jazz"—out of crib houses by Buddy Bolden—was not commensurate with the lofty place aspired to by this particular type of indigenous music. So, they launched a contest to replace the effete term with more spectacular vernacular. Although I did not hold with the breath during these fierce, tense weeks, I did not realize the thing would lay an egg that would frighten an ostrich! The contest is over and the people at *Down Beat* are probably more embarrassed than the lady who ran over a cop—and would just as soon forget the whole thing. What opened with all the fervor of a crusade, resolved into, what is probably the most Eb contest ever perpetrated in the name of good faith! If Beal St. could talk, wow! The name chosen by the judges as the one most likely to succeed "Jazz" was (gadz!) "Crewcut," submitted by Ester Whitefield of Los Angeles—how precious can we get! Some of the other gems which were prize winners were: Pulse Music; Jarb; Beatfelt (goodness!); Bix-e-bop; Free Style (mercy!); Hip; Le Hot; Sock; Ragtibop! Charlie Barnett's band was offered as one of the prizes! Charlie couldn't face it and cut out from the band biz! Somebody must be kidding. We hope it was *Down Beat*!

(Ed. note: Our red faces, if any, are the crimson of accomplishment. Lee, not of crime. The "What's the Word" contest bolstered copy sales during the summer last year, a period when a slump usually is encountered. It brought about wide mention of *Down Beat* in other periodicals, daily newspapers, and trade publications (such as *Overture*), as well as on many radio programs. Since the word was selected, a night club in Hollywood, a disc jockey show in Texas, and a Cleveland instrumental combo all have adopted "crewcut" as their name. And a horse named Crewcut recently came in at Lexington and paid \$6,500.)

Mix Slips On Ivie

Holland, Mich.

To the Editors:
A number of readers doubtless caught Mix' slip in the record review section (*Down Beat*, Dec. 16). The vocalist on the old Ellington *Croole Love Call* (Victor 21137, 24861) is Adelaide Hall, who was at one time (1927) practically a partner of the Duke. If Ellington's

Clarence Fuhrman, Dec. 16 in Camden, N. J.

IRVING—Johnny Irving, 30, onetime pianist with Mal Hallett and Tommy Reynolds, Dec. 1 in New York, of rheumatic fever.

KLOBERG—Clara Kloborg, 70, concert violinist, Dec. 13 in New York.

KRAKA—Nicholas Kraska, 62, violinist, Dec. 1 in Bridgeport, N. J.

LANGDON—George J. Langdon, 48, former violinist and leader, Dec. 14 in Bridgeport, Conn.

MAGUIRE—Arnold Maguire, 49, onetime producer of the Kay Kyser, Johnny Mercer, and Tony Martin shows, and recently west coast director of television for Foote, Cone & Belding, Dec. 5 in Hollywood.

MANN—Carl F. Mann, 61, organist and head of the vocal department at the Detroit conservatory of music for 29 years, Dec. 8 in Detroit.

OGLESBY—Mrs. Anna L. Oglesby, singer and widow of musician and teacher Harry Oglesby, Dec. 2 in Philadelphia.

OWENS—Bill Owens, 32, Chicago pianist formerly with Sax Mallard and Jump Jackson, Dec. 17 in Dubuque, Iowa, of pneumonia.

REBER—Arthur Reber, 59, librettist and lyricist who adapted *No, No, Nanette* and co-authored *Blue Masurka* with Franz Lehar, Dec. 10 in Los Angeles.

SMITH—David Stanley Smith, 72, conductor of the New Haven symphony for 26 years and dean of the Yale school of music, Dec. 17 in New Haven, Conn.

WEBER—Fritz Weber, 78, organist, choral director, and former director of the Connecticut symphony, Dec. 11 in Bridgeport, Conn.

WESTEL—Charles Westel, 65, pianist and founder of the Westel Institute of music, Dec. 4 in Philadelphia.

ZEEMAN—Mrs. Celia Zeeman, 76, mother of former ork leader and owner of the Forrest cafe Barney Zeeman, Dec. 3 in Philadelphia.

(Cartoon by Lee Teaford, from *Overture*)

own statement made a decade ago is valid, he was badly upset when Adelaide junked what he envisioned as a permanent association by taking the Josephine Baker trail to Paris.

It was some years, and several vocalists later before Ivie Anderson's long tenure with the Ellington band began.

Robert R. Horner

Pioneer In Buffalo

Buffalo

To the Editors:

Almost a year ago the first jazz record show in this area was started over a local network, WXRA in Kenmore, a suburb of Buffalo, and has received a remarkable welcome. Considering the hit and miss proposition we faced before this program, *Well Git It*, came into being, you can readily understand our desire to help its promotion.

The show, in the hands of Maury Bloom, hits the air every Saturday between 2 and 3:50 p.m., almost two hours of really solid music.

Lynne Jeffries

What's Wrong: Bands

Tallahassee, Fla.

To the Editors:

I'm from a place where there are probably more squares than any other spot in the country. These people are so stupid they think a dance band is something that plays music they can dance to. Very few know the names of top bands, and even less know the difference between a sax and a trumpet. All they know is the feel of a good solid beat and the tone of a good band playing simple melodic music.

Be-bop is musician's music, and you have to be a darn good musician to understand what's going on. Bop is new and very different from other types of music. The main difference is that it is about the most difficult of all to dance to or sing. Can you picture an average housewife working around the house and singing *Lemon Drop*?

Is it a case of dance music going out, or is it a case of ultra-progressive music having a hard time getting started? Each year people want almost everything else changed, but not their dance music. Most of us are two-steppers, and we want to stay that way.

I have tried several types of music with several good outfits, but my best results have been with a combo playing old standards. It isn't very exciting, and not everyone has a chance to show off, but the people like it and they're paying us.

Could the slump in dance music be the lack of dance music?

Rod White

And Bookers, Too

North Carolina

To the Editors:

This morning I read your article in which you planned to find out what is wrong with the band business. As a non-professional promoter who requests that his name

not be used, nor his address, since both would be known and easily identifiable to most of the booking agencies and a number of the bands, I believe I can tell you a major part of what is wrong from personal experience.

First, the members of the band and the leader have definite ideas on what is music and how it should be played. These ideas differ considerably from the ideas of the customer.

We have played Claude Thornhill, Gene Krupa, Shep Fields, Freddy Martin, Blue Barron, and numerous others in the last year. Bands like Martin and Barron played all the hits and made a hit. They played strictly for the crowd, and the customer is usually right when the cash box is checked. Call it corn or whatever, but it pays off at the gate.

Second, the booking agencies make little, if any, attempt to make a band keep customers. The agency takes the attitude that the band buyer has to foot the bill and that is all. The booking agencies are so interested in the cash aspect of the business that they are hurting it.

We booked two bands this year that were cancelled out on us at the last minute. That has happened to numerous other buyers. Frankly, we are going to buy a limited number of name bands in 1950 because of the treatment we have had from booking agencies. We are small operators for a civic organization, but we have spent \$40,000 for bands this year.

Third, money is not as plentiful as it was. We can't make money paying \$2,750 for Vaughn Monroe in today's market.

(Name omitted on request)

The Act Or Art...

Joliet, Ill.

To the Editors:

It is obvious that the defense of Glenn Miller in the Dec. 30 issue (*Chords and Discords*) indicates the impact which Miller's music had on the music public. It is only natural then that a music which is so universal in appeal will be a target for criticism that would escape a lesser-known style. In the consideration of criticism it is certainly necessary to understand the nature of it in order to avoid undue pot shots at the critic.

According to definition, "criticism is the act or art of judging and defining something, particularly a literary or artistic work, as— (Modulate to Page 11)

WHERE IS?

WILLIAM L. (CUBBY) BAER, organist, last heard of in Peoria, Ill.
JOE CASANTA, guitar and violin, formerly employed by Lockie Music Exchange, Los Angeles.
RICHARD (BASSIE) DAUPHINE, string bass, formerly with semi-name midwest bands and combos.

WE FOUND

JIMMY MILLER, baritone, bass clarinet and tenor, now with Ken Harris band at the Cleveland hotel, Cleveland.
KEITH STAULCUP, French horn, trumpet and vocals, also with the Ken Harris band in Cleveland.



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Chords And Discords

(Jumped from Page 10)

cording to certain standards, to render an opinion as to its merits or lack of them."

Now, unless our critic is guilty of the violation of any of these essentials, he should be considered a competent critic. Apparently Mike Levin did not violate the first portion of the definition. He attacked Miller's rhythm for being heavy, which I'm sure many of the Miller devotees will agree to. He stamped the music as being generally uninteresting. This was evidenced by consistently using hated brass, clarinet lead over saxes, and other features which were prominent in almost all of the arrangements and had a tendency to lean toward monotony. Miller's tempos were wonderful for standing on the floor and cooing and billing, but I am sure that this could be better accomplished by "sitting it out."

The second portion of the definition carries the rendering of an opinion. This can scarcely be disputed. Mix's opinions are his own, but since he has been established as a critic, it would be reasonable, when in doubt, to accept his views. Miss Neff was greatly disturbed

because Mix continues to review Miller's records in the same unbiased way he did before Miller's death. Well, I'm sure Mix isn't attacking Miller because he isn't here to sue for libel, but rather, he is judging a style of music. It is inconceivable that we refrain from judging the music of artists who have passed on. These artists have in some fashion left an indelible mark on our modern music, whether good or bad, and they must be taken into consideration when we are striving for the betterment of our purely American art.

Emil F. Orenic

Dissatisfied Fan

New York

To the Editors:

Every Friday evening at the Central Plaza in New York there is a jazz dance featuring the top Dixieland players around town. This dance is under the direction of Bob Maltz of the Jazz Record center. I have attended many Friday evening sessions at the Plaza, but Nov. 18, I believe I witnessed one of the worst exhibitions of management, musicianship, and entertainment.

Wild Bill Davison led a group of musicians in one set, and Baby Dodds teamed with Art Hodes for the other. Later in the evening, Jack Teagarden joined the session. Davison and his group displayed

a great talent—that of seeing which member of the band would be able to outblow the others. It might be added that Davison and his trumpet won hands down. It was not music, Dixieland or any other type, but a competition in ability to blast while doing ensemble work.

When Teagarden arrived he was immediately cast into the band so that they would have a second trombone to help pulverize what was left of the eardrums of the spectators. I would not have been surprised to see a man running through the audience selling programs: can't tell the trombone players without a program. Teagarden later worked with Dodds and Hodes and the three put on the best set of the evening.

I asked Maltz the reason for the mess and he immediately shifted the blame onto the musicians. If this is true, then I say the management should step in on the musicians. If what he said was not the case, then I believe he should either brush up on his policy or hire someone who is capable of putting together a good show.

We are told of the great fight Dixie is making to get into the limelight again. For those who are just becoming interested in Dixie, this was probably enough to turn them against Dixie forever. I have heard many good programs at the Plaza. One particularly fine show, just two weeks before this fiasco, was given by the Bob Wilber all-stars. Not too many names, but they are all fine musicians who work together and will not be forgotten soon by those that heard them that night or who hear them any other night.

John W. Platt

Thanks, Theodore

East Orange, N. J.

To the Editors:

Just a few lines in praise of that wonderful and very satisfying story by Ted Hallock in your Nov. 18 issue on Mel Torme. It is more than gratifying to find someone who recognizes the tremendous talents of Mel Torme and is not afraid to come out and say it.

Torme is not only a singer, but an accomplished song writer, drummer, and comedian. In my opinion, the best one-man show in America today.

Joan Bennett

Bing Just Versatile

Phoenix

To the Editors:

Singing the various kinds of music, such as the person from Los Angeles mentioned (*Chords*, Dec. 2), only proves Bing is versatile and can sing any kind of music and sound wonderful.

Olive Peterson

THE HOT BOX

Does Complete Research On KXYZ Novelty Band

By GEORGE HOEFER

Chicago—Regardless of the fact that many hillbilly singers use Tex for a first name, and the state of Texas supports a steady flow of billy-western music, some unusual jazz combinations have been known to exist in the Lone Star state.

For instance, Boots and His Bud-dies, Troy Floyd's Plaza orchestra, and The Light Crust Doughboys (once boasting of Knocky Parker's piano). And now many collectors are asking about the KXYZ Novelty band, listed in Blackstone as a Houston studio band.

Shirley Phillips, a gal who knows her jazz, and plays it over KATL, Houston, did some extensive research on the old KXYZ Dixie band for *The Hot Box* and came up with a complete report.

The KXYZ boys waxed eight sides for the Bluebird label on Jan. 29, 1935, in San Antonio. The group consisted of Jack Sharpe, piano; Kit Reid, trumpet; Joe Barbee, tenor; Raby Cummins, guitar;

Jimmy Johnson, bass; and Bill Smith, drums. Sharpe was the staff pianist at KXYZ and was responsible for organizing the band when a local automobile dealer made arrangements with the station to have the band play for visitors at an exposition previewing the new model cars. They were also scheduled to play a 30-minute radio broadcast from the dealer's showroom.

Nothing to See

During the 10 days of the above expositions, an RCA-Victor representative heard a broadcast and signed them up for a recording date in San Antonio. The "studio" turned out to be a tumbledown old house, unfurnished except for two microphones, a green light, a red light, and recording equipment set up in what had been the dining room.

The band was labeled the KXYZ Novelty band, with all six members equally sharing the royalties. The complete discography of the sides is as follows: B. B. 5831—*Avalon/Shiek of Araby*; B. B. 5832—*I Never Knew/Basin Street*

Blues; B. B. 5852—*Bugle Call Rag/That's a Plenty*; and B. B. 5968—*Indiana/I've Found a New Baby*.

JAZZ ON THE RADIO: Peter Lucas, ABC staff announcer over WENR, Chicago, has started a weekly jazz record show called *Journeys in Jazz* on the above station 11:30 p.m. Tuesdays. Show promises to be the most intelligently presented stint of its kind on the air. A happy combination of a sincere jazz connoisseur and a top radio professional.

Jim McNeilly, a Knox college student from Chicago, presents a nightly jazz hour over WGIL, Galesburg, Ill. Time is 11 p.m. to midnight at 1400 kilocycles.

JAZZ MISCELLANY: Robert R. Horner of The Mooring, North Shore drive, Holland, Mich., invites jazz fans in his locality to visit him. He would like to present concerts of jazz records and is prepared to play the full set of Circle records made by the late Jelly Roll Morton for the library of congress folk music section.

Ken Dean's Jazz band, of Toronto, has been busy this winter. They play a weekly teen age dance and have been used at many functions held at the exclusive Men's Press club.

COLLECTOR'S CATALOG: W. Liddle, 226 Great Claws street, Higher Broughton, Salford, 4, Lanes, England. Interested in the older sides by the Jimmy Dorsey aggregation, with vocals by Bob Eberly.

Clem Parkinson Jr., 57 Palmerston street, Carlton, Melbourne, Victoria, Australia. Ardent admirer of the late Bunk Johnson and desires some of his work on American labels. He would also like to get some discs by the Original Dixieland Jazz band. He has a long list of Australian jazz records to offer in return.

Gordon J. Hickling, 69 Longford street, Middlesbrough, Yorkshire, England. Desires to contact someone in either New York or Los Angeles. A lover of jazz, hop, and Kenton.

Lotsa Man! Lotsa Horn! Lotsa POWER!



New York—J. J. Johnson, the man behind that new VEGA POWER TROMBONE, is up there with the finest trombonists of today. He's admired for his great tone, imaginative ideas and all-around artistry. J. J.'s most recent records, cut with his own combo and his new Vega on the "New Jazz" label, were so enthusiastically received that the recording company is rushing new releases. Do you have your free copy of "The Power Trombone"? If not, ask your dealer or write to The Vega Company, 153 Columbus Avenue, Boston 16, Mass.

Evolution Of Jazz



Storyville was a center of organized vice and crime . . .



Storyville was important, economically, to many N. O. musicians.



With the musicians, however, it was a different story.

● Storyville, one of the most notorious centers of organized vice and crime in U. S. history, was legally established in 1897 and flourished, aided and protected by law, until 1917. This district was made up of 38 blocks of assorted saloons, bordellos, and low dives of every description, varying from miserable holes-in-the-wall to ornate parlor houses. The "boss" of Storyville was Tom Anderson, who owned the Annex, maintained an interest in many lawless enterprises, and also published the *Blue Book*, a guide to the sordid night life of New Orleans. For many years Storyville remained a leading tourist attraction; few visitors would dream of leaving the city without having taken a tour of the "Tenderloin."

● Despite its moral shortcomings, Storyville played a most important part, economically, in the lives of many New Orleans musicians. At one time, nearly 200 jazzmen were employed in the many cabarets and night spots, a steady source of revenue that discouraged the majority from investigating the more lucrative jobs that awaited them up the river. A young Armstrong blew his first prophetic notes there; Bechet, Freddie Keppard, Tommy Ladnier, King Oliver, Johnny Dodds, and dozens more of equal renown worked the district at various times. Many pianists such as Jelly Roll Morton, Clarence Williams, and Richard M. Jones first worked for such Storyville luminaries as Lulu White and Countess Willie Piazza, and often equaled a week's salary with one night's tips.

● After the United States entered World War I, Storyville was considered a serious menace to the health of servicemen in the vicinity. Acting upon the repeated demands of the army and navy, the New Orleans city council passed an ordinance outlawing the red light district. The women, most of whom had already moved bag and baggage prior to the deadline of midnight, Nov. 12, 1917, simply resumed their activities in other parts of the city. With the musicians, however, it was a different story. Deprived of a major means of livelihood, they were forced to begin the exodus to greener fields. They fanned out from New Orleans, spreading to all corners of the U. S. and the world the musical doctrine of the Delta.

Jazz' Evolvment As Art Form



Dave Brubeck

Dave Brubeck

Oakland, Calif.—David Brubeck, a 29-year-old Californian, has been causing considerable comment in recent months for his efforts in behalf of modern music. A pupil of Darius Milhaud, under whom he studied composition at Mills college in Oakland, he has presented several jazz compositions at various concerts and recitals in the San Francisco area and is currently engaged in teaching "A Survey of Jazz" at the University of California extension.

Married to radio actress Iola Whitlock, with whom he collaborated on the following article, Brubeck is also the leader and leading spirit of a group of young Bay area musicians calling themselves originally "The Jazz Workshop Ensemble," but now known as "The Eight." All serious students of their art, the group has been presented in several concerts locally.

Brubeck leads a trio on KNBC's *Lyons Busy* show and occasionally in local nightspots.

The following article, prepared as an introduction for the University of California course, is one of the few examples of a young musician of today seriously analyzing his medium and probing the course it is to take.

Articulate with words as well as music, Brubeck may well be one of the leaders in a trend in modern music. His efforts are a long way, in terms of technique, sound, and idea, from the days of Buddy Bolden, but he is just as determined that his way is the way the world will go tomorrow.

By DAVID BRUBECK
(The first of two articles)

One cannot listen to jazz as one listens to a Bach passion anymore than a musician can apply the same interpretation to the two types of music. One must approach it with an emotional awareness outside the bounds of traditional critique.

This subtle truth was voiced a generation ago by the French iconoclast-composer-teacher, Erik Satie, who once remarked, "Jazz screams out its soul . . . and nobody cares."

He might have added ". . . and nobody knows what it is." Ask someone who is most directly involved, the jazz musician himself, "What is jazz?" and he is likely to give you one of many vague replies concerning its unique rhythms or its peculiar tonal quality. But above all, he will search for words to express something of the great feeling which is the heart of jazz and which first drew him to it.

The Important Thing

Is jazz a Negroid interpretation of white-man's music? Is it African music transplanted to new soil, European only in instrumentation? Was it born from ragtime, spirituals, blues, Congo drums, New Orleans marches? Its ancestry can probably be traced to all of these. The important thing to us is that it did begin, and that it had an entirely different feeling from any music that ever had been heard before.

As an historical fact, however, most people acknowledge that jazz was born in New Orleans about 1880. The "where" is important only in that the Delta city happened to be the particular spot on the new continent where there was enough social freedom between the races and which possessed a flourishing enough musical life to foster such an upstart as jazz.

The essential fact remains that it took the mixed parentage of the primitive African and the highly developed European cultures to produce a music with the unique characteristics of jazz. That these two alien expressions—one with its complex rhythms and impassioned group feeling the other with its complicated harmonic system and time-honored composers—should be drawn together is not so surprising as it first appears.

First, it follows the age old pattern of cross-fertilization of cultures, wherein mutual stimulus gives rise to a new era of creativity. For another thing—and this is important for our understanding of why jazz could have been born only in America—these two cultures faced a similar problem in the United States.

Both Uprooted

They both had managed to survive the uprooting from their na-

tive soil. They had been transplanted to a new continent—a continent whose spiritual climate differed greatly from either Europe or Africa.

The traditional forms of either music did not fully express their people in the new circumstances of the new land.

Jazz was born from spiritual necessity. The Negro, who had suffered most from his uprooted life, was the first to find the expression (in the early spirituals, work songs, and blues). But there were enough white men who suffered from the same spiritual impoverishment in this traditionless age, and who were motivated by the same longing for emancipation and a new life in the Promised Land—to bring forth a jazz that was neither black nor white—but American.

This underlying emotion which bound the early jazz musicians together, no matter what their racial or social differences, made group improvisation not only a possible, but rather a necessary means of expression.

Improvisation the Criterion

I will not go so far as to say that jazz ceases to be jazz once it is written. But I do say that improvisation is the criterion by which all jazz, written or unwritten, is judged. The degree of its "goodness" is based on its proximity to improvisation. The best arranger is one who has best been able to notate his own improvisatory ideas.

A good arrangement serves its purpose in a commercial, competitive society because it guarantees a certain level of musical performance even if played by otherwise just adequate improvisers. But it is a poor substitute and can never gain the heights that are possible through spontaneous group improvisation.

In an arrangement, the interpreters, no matter how great they may be, are limited to the ideas of one man. (This, naturally, does not apply to soloists.) In group improvisation, on the other hand, there are as many creative minds at work contributing to the unity and variety of the composition as there are instrumentalists.

My answer to the question "What is jazz?", then, goes something like this: Jazz is an improvised musical expression based on European harmony and African rhythms.

Now, like all jazz musicians, I

must search for words to express that singular feeling—that unique expression which is the very core of jazz. This indefinable spirit is the thing which makes of jazz something more than a composer's conscious adaptation of these rhythmic and harmonic principles. It is an element, which for lack of better words, I call "mutual human sympathy" born of "common necessity."

It is this factor of human compassion which brings unity to the intangible elements of our society. Freedom (I use the word in the absolute sense) is the necessity. Freedom is a desire common to all men, but it happens to be a particular preoccupation of our civilization, our times, and the people who call this country "home."

Group improvisation, then, is something more than a possible means of interpreting a musical symbol of our culture, jazz. It is part of that symbol itself. It is the symbol of unity through individual freedom.

Actually, the era of classic New Orleans jazz is the only one which fulfills the terms of the definition as to rhythmic principles and the idea of spontaneous improvisation. For by the time it was born, before this new expression had even been christened as "jazz," it had begun to change.

Belonged to Folk

In its nameless state it belonged to the folk. It was an "unconscious" expression of a group of persons whose need for a musical outlet was so great that it was born despite the dearth of instruments, facility, and training.

But jazz was too dynamic, too all-consuming, too great a force in American life to remain in the relatively timeless, changeless state of folk material.

Unlike most folk music, jazz seemed to contain a message for more persons than just those who lived in the particular region of its nativity. Once it left the confines of New Orleans and became an instrument of expression for the individual—once the composer, the arranger, the individual soloist entered into the picture—it lost the quality of "unconscious" folk music and started its first immature attempt to become an art form.

The present day jazz musician has studied consciously for a bet-

ter grasp of harmony and a better technique on his instrument. Composers have worked in the jazz idiom in an attempt to give it a more expansive form than the 32-bar chorus. Arrangers are constantly working for new effects, borrowing new techniques from traditional compositions.

Even such accoutrements of serious music as the concert hall and the critics have appeared on the scene. No matter what we may think of these innovations, we must acknowledge that they have happened, that jazz has changed from a folk music and shall continue to change.

Has Ready Audience

But one important thing must be remembered. It has brought its audience with it. It has evolved slowly enough and has remained close enough to the folk in spirit that it has a ready audience for whatever it has to say.

In tracing the harmonic development of jazz, every step seems as logical as a child's learning process. Since most of the music heard in America was an extension of the European musical tradition, the untutored musician naturally thought within that harmonic system.

Just as the beginning music student learns to extend a chord by superimposing thirds on a basic major or minor triad, so the jazz musician expanded his elementary knowledge of harmony by repeated listening to such alterations until he had comprehended what had taken place. Although his creative ability went far beyond his theoretical knowledge, his improvisation usually had as its base the "known" harmony.

In a sense, he played what he knew, and he knew only what his inner ear was capable of hearing. That the order in which certain harmonic principles were accepted in jazz should be in the same sequence (although years later) which they were accepted by common usage in European music has this absurdly simple explanation:

Auditory Response

Music evokes an auditory response. That the 1, 4, and 5 chords should form the basis of the early jazz tunes is due to the fact that that was what the musician was able to hear (and for the Negro, Modulate to Page 15)

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Barefield Forms 5

New York — Eddie Barefield, who had been playing background music for *A Streetcar Named Desire* for the past two years, has formed his own quintet now that that show has left New York. Group has Eddie on clarinet; Irving Randolph, trumpet; Chauncey Houghton, alto; Don Abney, piano, and Bill Pemberton, drums.

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Tiny Patti Gets Her First Big Band Break With Stevens' New Crew



New York—Petite Chicagoan Patti Malloy is the gal singing with the *Beat's* observation crew, Roy Stevens' band, now at the Meadowbrook in Cedar Grove, N. J. In the first photo Patti is standing in the ample shadow of arranger



Arnold Holop, with trumpeter Stevens on the right. Center photo shows Patti in action during the band's rehearsal, while in the last shot, Stevens feels his "dry Friday" stub-



ble while telling Patti she did okay, and more. Patti, just 19, worked around Chicago with Gene Mack's band, which now has Barbara Doran as its gal chirp.

(Otto Hess Photos)

Dailey Talks About Stevens

(Jumped from Page 1)

and proven operators," he stated, "rather than from other orchestra leaders or sidemen.

Is a Formula

"Of course, there are no miracles in this business any more than there are in any other. But there is a formula to follow. Roy Stevens knows that. His thinking is good, and with enough backing, and the way he is going at it, he has every chance to succeed."

Stevens' adherence to the formula mentioned by Frank Dailey was evident throughout rehearsals prior to his Meadowbrook opening early this month. This formula, decided upon by Stevens after careful appraisal of the current band situation, is based on the premise that good dance music is a salable commodity.

Given this salable commodity,

the next requisite in the Roy Stevens plan of action is good merchandising, which involves numerous fundamental principles of good business best summed up as service to the public. In this case, the dancing public.

Melodic Band

Acting on the assumption that the dancing public has a right to expect dance music from a dance band, Roy and Allen Best, manager, have devoted their combined musical and business talents toward perfecting their product—a good melodic dance band.

To this end, sidemen have been chosen for their ability to work well as a team, rather than for spectacular solo talents. "We don't want a lot of prima donnas in this band," stated Best. "And at no time will Roy say to the dancers, 'Now you can all sit down, people, we are going to give you a concert.' People come to places like the Meadowbrook to dance. They don't want to sit around all evening. They can do that at home."

Changes in Lineup

The band went into the Meadowbrook with a minimum of person-

nel changes, and those were made with the Stevens dance music requirements in mind. Switches in the trumpet section brought in Fred Dale as lead, with Ben Cerasoli moving into the chair vacated by John Bova.

Dale, a New Yorker by birth, formerly played NYC's Arcadia and Jersey spots with Dicky Style, held lead spot at local radio station WINS for 1½ years, spent more than a year with Larry Clinton, and worked locally with Bobby Byrne, Eddy Duchin, and Jerry Wald. His musical knowledge was given a boost by his father, who is music director for 20th Century-Fox' New York studios.

Primarily a Soloist

A change in the sax section involved replacement of Barbara Nelson with Al Feldman. It was pointed out by Roy that inasmuch as Barbara is primarily a soloist, her particular talents could not be properly showcased in the band as it is styled. Feldman, a Brooklynite, brings to the third alto chair a diversified musical background, including 43 months with an airforce band overseas, a year with Ina Ray Hutton, a year with Hal McIntyre, and workouts with Ralph Font's rumba band.

Baritone sax man, John Haluko, of Carteret, N. J., who missed last issue's personnel roundup, began his band career with Benny Dunham in 1944, and has since put in several months with the Grups.

LEARN HOT PLAYING

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Art Mooney, and two years with Tony Pastor.

New Arranger

An extra chair has been pulled up beside that of arranger Arnie Holop for arranger Freddie Norman. Norman's connection with the band is a particularly happy coincidence, as the onetime BG-TD arranger has been on Stevens' trail ever since he heard his trumpet on a broadcast last summer, didn't catch his name, and has ever since been trying to find out "who was playing that Louis-ish trumpet."

"Roy has a Louis feeling in his horn," Norman said. "It's easy to get behind it with that rolling beat, and purring sound in the saxes. There's nobody around now with that sound," he observed. "It's hard to get. But it's the kind of music that will help revive the business."

Norman has slightly more than hearsay acquaintance with "that kind of music." He was exceedingly close to it when he played trombone with Claude Hopkins at Roseland in the late '30s. "You remember that band? It had that thumpin' beat all the time, cup mutes, low and middle register saxes—strictly dance. The beat was there all the time, and something was on top of it."

Movies, Too

When trombonist Norman became arranger Norman he had opportunity unlimited to help produce "that kind of music." Besides scoring for Benny and Tommy, he wrote for Artie Shaw, Krupa, Spivak, the late Mark Warnow, and "what they called jazz" for CBS house. MGM's *Thrill of a Romance* and a Connee Boswell Monogram film rocked to Norman scoring, and vocalists who have profited by his

scores, in addition to Connee, are Joan Edwards, Hazel Scott, and Juanita Hall.

Being rolling-beat minded by taste and experience, Freddie confessed he hadn't heard anything worth hearing in the way of dance bands for a long time until Roy's band happened. "All types of music have their place," he remarked. "But this type of band reaches more people."

"The beat seems to be creeping back into music," he said. "You might say the beat is returning without any thorns on it."

Vocal Staff

In addition to a beat and good sound, a band's most valuable point of contact with the public is its vocal staff. Roy rates 100% in this department, with his own Berigan-Armstrong styled vocals, and his Chicago-imported girl singer, Patti Malloy.

Found in Chicago, Patti is the ideal choice for the band. Her straightforward, unaffected style, her poise and friendliness on the stand, her way of working, are in the best band-singer tradition.

Started Young

Not yet 20, she has had several years of trouping, starting with an appearance on a local Chicago television show at the age of 7, later acting in child tableaux for Sears' windows, and after high school studying serious singing for two years at the Chicago Musical college.

She balanced the coloratura hours with hours of singing with various Chi combos, a rugged stint at Gusie's Kentucky on the south side, then moved happily to the bandstand of the Sheraton hotel with Gene Mack's 12-piece band.

As for the band's appearance, a Beat-inspired behind-the-scenes campaign for tailoring was taking effect even at rehearsals. In the last days, tieless shirts, lapel-less jackets, and slacks had almost completely disappeared before smartly cut suits in soft blues, browns, and tweeds.

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Boost From Ops To Barclay Allen

Washington—An extra boost for Barclay Allen, pianist-leader who was paralyzed in an auto crash last year, is being provided by Hiram de la Vies, president of the D. C. Music guild, local association of juke box operators. De la Vies is asking all members of the group to feature Freddy Martin's platter of *Timbales*. Martin is turning over all his royalties on the disc to Allen, who wrote the tune.

Top Sidemen In Milt DeLugg TV Combo

New York—Milton DeLugg, accordionist and longtime conductor for Abe Burrows, now heads the small jazz ensemble which is a regular feature on the ABC television show, *A Couple of Joes*. Sidemen in the combo include Bobby Hackett and George Wettling. Show is heard from 8 to 9 p.m. Wednesdays.

The Lion Flies



New York—Willie (The Lion) Smith boarded an Air France plane recently for a concert tour of Europe, under the auspices of Hugues Panassie, French jazz critic and promoter. Pianist Willie had been working at the Riviera club in New York.

Shaw Has 'Beat' Night In Cincy



(Bud Ebel photos)

Cincinnati—Castle Farm here, which books a lot of name bands for one-niters, recently was stopping-off place for Artie Shaw's aggregation. In the top photo, Shaw greeters are, left to right, Sid Nathan of King records, Ruby Wright (Mrs. Barney Rapp) who records for King, Mrs. Chuck Campbell, Mrs. Milton Magel, Rapp, and Shaw. Two men standing are Magel, owner of the spot, and Campbell, GAC booker. Something to read between sets, and to have Shaw autograph, the *Beat* was hawked at the club on this night. Might be because it had Artie's picture on the cover. In photo at the right, Marion Williams sells the first copy to a customer who doesn't seem to be quite sure what he's getting.



Elliot Heads Division Of March Of Dimes

New York—Elliot Lawrence, an infantile paralysis victim when he was a child, has been named chairman of the bandleaders' division of the March of Dimes for 1950. Lawrence used piano exercises to help rehabilitate his paralyzed fingers. At 24, he is the youngest person ever to serve as a March of Dimes chairman.

Revise Bluebird's Release Schedule

New York—RCA-Victor has revised the release schedule of its 49 cent Bluebird platters so that new sides come out every week now. Earlier practice was to release Bluebird discs in batches of six or eight once a month. Under the new setup, the same number of platters will be put out, but one or two will be issued each week.

Brubeck Says—

(Jumped from Page 12)

the closest approximation to African harmony) and, therefore, most capable of using as an improvisatory base.

In the course of 75 years, jazz has consumed all the harmonic devices which European music has been able to discover, and has even contributed some new uses of its own. I do not say it has exploited these harmonic possibilities to the fullest, but jazz has adopted them and will continue to develop them as its own.

Just One Generation

Within one generation the jazzman's harmonic comprehension has expanded to the point where he is now capable of understanding the choice that is offered to the serious composer.

Two great musical minds of the century, Milhaud and Schoenberg, have already blazed separate paths. True to his tradition, the jazz musician has attempted to follow these new trails and is at this moment exploring in his improvised choruses the realms of polytonality and atonality at least to the limits of his understanding.

(The second and concluding article on jazz as a serious art form, its evolution and future, will follow in the next Down Beat.)

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SWINGIN' THE GOLDEN GATE

Local Units Give Frisco Plenty To Shout About

By RALPH J. GLEASON

San Francisco—The Bay city started off the New Year with music produced by local lads diversified enough for anyone's taste and that's a good way to start off a new year. What's more, all of them work in spots where it doesn't cost customers a week's salary to stay for five minutes.

To begin with, bopsters, stray squares, and just plain people are still raving about Vernon Alley's group at Fack's, which gets better all the time and continues to be the best thing around, good enough for any spot anywhere. By New Year's, the joint had become a sort of adjunct or adjunct to the union, with a constant musician trade. Word of the possibilities of the group seems to have gotten around a bit, and Vernon has had two record offers and a TV bid. Wants to wait a bit, though.



Ralph

Brubeck at Burma

Then, for those fervid lovers of the "whither is jazz wending?" school, there's the Dave Brubeck trio at the Burma lounge in Oakland. Dave's bunch, extremely competent musicians, play a type of thing which must be heard, rather than seen, to be appreciated. They are extremely popular right now with the crewcut set from Cal, who can get down there for 11 cents on the bus.

The group does not swing and is, frankly, entirely too earnest for these ears, but a difference of opinion is what makes horse races and jazz scraps. To those that like him, Brubeck is God and Lyons is his prophet. The profit, at the moment, is a second three-month contract at the Burma.

Thirdly, Billy Shuart, with one of the few big bands to spring up around here in ages, has been holding forth off and on at the New Orleans Swing club. Big, brassy, and a bit rough, it has nevertheless pleased the customers and the boss. There's a possibility some one-niters may crop up soon for the group and there are also club dates in the offing, so they might be around longer than one would think in these times.

On Dixie Side

On the Dixie side of the street, Lu Watters and his evergreens are still flourishing at Hambone Kelly's. Turk Murphy took over the house band spot at the Hangover club on Bush street with a group that included Bill Napier, clarinet; Burt Bales, piano, and Squire Gersbeck, bass. Jack Sheedy's stevedores were tentatively set to open locally after Jan. 1.

Then there's Ciro's with Slim Gaillard; the Say When with Connie Jordan, Joe Castro and the Four Knights of Rhythm, and the Blue Angel with Linda Keene. But they're hardly local talent. Looks like a good year.

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Ready



Regina, Sask.—Hope he's kidding, but in any case, this is Herbert Anthony Charles Spanier (no relation to Muggsy) above. Herbie and some of the other boys from Regina and Winnipeg put on a jazz concert here not too long ago, a traditional affair that opened with *Perdido* and closed with *How High the Moon*. Sponsor was the 400 club of Saskatoon, and other participants were Al Johnson, drums; Geoff Hall, piano; Harold Grills, bass; Jack Fulton, trombone; John Frook, trumpet; Glen Acorn, tenor, and Ray Edmand, alto.

BAY AREA FOG: If there was a federal trade commission for the music business, KWBR deejay George Oxford and Oakland promoter Jimmy Wilson would be in deserved hot water for advertising Flip Phillips' December one-ner at the Oakland Auditorium as a *Jazz at the Philharmonic* dance.

It was a dance, all right, but Flip was all the JATP there, and there never was supposed to be any more. He fronted a local pick-up group. . . . Norman Bates with Carmen Cavallaro for a few one-niters in the area. . . . Margaret Whiting in town for a lot of disk jockey shots and hospital benefits.

Cuz Cousineau replaced Joe Dodge on drums with Jack Sheedy. Dodge joined Russ Bennett's band at the Lakeshore lounge. . . . Say When has a Saturday night KGO wire. . . . Billy Eckstine did a one-ner Jan. 12 at the Palomar in San Jose, and a couple of others at Stockton and Vallejo are being set up prior to his Feb. 15 opening at Ciro's.

Kid Ory doing too well in L.A. to play the New Orleans Swing club right now, but the concert Jan. 11 with Armstrong was a different thing. . . . Jimmy Dolan's spot burned and the Tivoli theater is being made into a garage. . . . The deejays here are really plugging for Barclay Allen's Capitol records to come out in album form.

KGO's *Round About Midnight* show plays the best modern discs up this way and has a pleasant commentator. . . . Burt Bales cut four piano sides for Les Koenig's Good Time label. . . . Jack Ransome's group playing in Pittsburg, Lowell Fulsome in Richmond.

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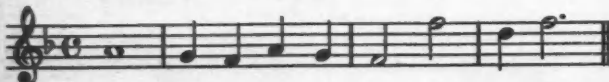
ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—This issue, in answer to many requests, we're going to illustrate some the effect voicings which are in common usage today. While all of them are quite simple to use, the sound is emphasized by the switch from one voicing to another. We'll show five this time, five more next time out.

Type No. 1—Absolute unison.

EX. I



Type No. 2—Octaves.

EX. II



Type No. 3—Thirds.

EX. III



Type No. 4—Thirds and doubled melody.

EX. IV



Type No. 5—Doubled thirds.

EX. V



Our parting thought: Don't change a voicing in the middle of a phrase.

(Ed. Note: Send questions to Sy Oliver and Dick Jacobs, 1619 Broadway, New York 19, N. Y. Enclose self-addressed, stamped envelope for personal reply.)

The next *Jazz Off the Record* column, by Bill Russo and Lloyd Lifton, will feature Charlie Christian's guitar chorus on the Benny Goodman sextet side of *I've Found a New Baby*. It will be in the Feb. 10 issue of *Down Beat*, on the newsstands Jan. 27.

Texas Jocks Have Crewcut Hour



Odenas, Texas—Crewcut, winning word in the *Beat's* recent name-for-jazz contest, has been adopted by a Hollywood nightclub, a Cleveland quartet, and now a west Texas disc show. Using Charlie Bernet's *Wings Over Manhattan* as a theme, Tom Edwards, left, and Greg Gregory, right, discuss platters from 1:30 to 2:30 p.m. daily (CST) on KECK here. Even had their hair clipped to get in the mood.

TIPS TO TRUMPETERS

By CHARLES COLIN

New York—In every batch of letters there's one from Joe. Joe, like many trumpeters, worries about his lip. Should he change his mouthpiece placement to "half-and-half"? Should he buy a new mouthpiece? Should he "smile" for the upper register? Should he "lip down" for the lower? No, Joe, no. Keep your mouthpiece where it feels most comfortable and where the lips vibrate most freely. If that's half on the top lip and half on the bottom, ok, but it doesn't have to fit any formula.

Trumpeters probably have more theories about lip placement than about any other single phase of their playing. Some say put the red part of the top lip on the rim, not in the mouthpiece. Curl both lips into the mouthpiece, say others. Or stick to "half-and-half."

Thing to Remember

The thing to remember is that the lip formation of every player is as individual as his personality or the shape of his ears. It can't be emphasized too much that you should find your own best lip placement, then live with it.

A new mouthpiece means a new lip placement. It follows, Joe, that you ought to take a lot of serious thought before changing your mouthpiece—or horn, for that matter. It's easy to blame an erratic or deteriorating lip on something outside yourself. But shifting from one bore or cup or horn "temperament" to another may do more harm than good.

The Result

The inevitable result is at least a temporary unstabilizing of the facial and internal muscles which have been developed in relation to your present instrument.

Of course, the adjustment may work to your advantage in the end, but before taking it on, be sure that the horn or mouthpiece is at fault and not your technique. Take this idea of "smiling" to get the high notes. It's true that trumpeters play their best when relaxed and happy, but the time to smile is not when you have the horn to your mouth.

Press Together

Instead of stretching the lips, you should pucker them and press them more firmly together. As a result, more of the meaty substance will naturally fall into place in the mouthpiece and the embouchure will become much more secure. No matter how tightly the lips are brought together, the contact of the mouthpiece creates a spread sufficient for vibration.

Merely raising the bottom lip slightly—in harmony with the air stream action described in a previous column—will raise the pitch. Similarly, lowering the bottom jaw

brings the pitch down. There's no mysterious "lipping down" to be done. More about lips next time, Joe.

(Ed. Note: Send questions to Charles Colin, 111 W. 48th street, New York, N.Y.)

Orchestration Reviews

By Phil Broyles

MY LOVE LOVES ME

Published by Paramount

Arr. by Johnny Warrington

My Love is adapted from *Plaisir D'Amour*, by Martini, from the Paramount picture *The Heiress*.

The first of the split choruses is scored for ensemble with clarinet lead. Brass play the bridge and ensemble returns. The repeat is for saxes, brass, and saxes respectively. Unison saxes then lead the special for eight, relinquishing the lead to muted brass. Reeds, with clarinet lead, play the bridge, and trombone and saxes take the last eight. A sudden modulation leads into the finale, which is scored for ensemble.

Phil

lead to muted brass. Reeds, with clarinet lead, play the bridge, and trombone and saxes take the last eight. A sudden modulation leads into the finale, which is scored for ensemble.

THE HEADLESS HORSEMAN

Published by Morris

Arr. by Johnny Warrington

The arrangement begins with an eight-measure vamp preparing for a 20-measure recitation. This may be eliminated by starting with an optional intro. This leads into the verse and chorus, scored in the usual manner, and ensemble plays the finale. This tune is also arranged for a male quartet. It is not the best in quartet writing but offers good possibilities commercially. This holds true with the band arrangement also.

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No Hot Fiddle



Tokyo—Violinist Ayako Kishikawa, who is only 16, so impressed violinist Efrem Zimbalist that he arranged for her to study for four years at the Curtis institute in Philadelphia. Just arrived in this country, Ayako studied with onetime Leopold Auer student, Anna Ono.

FIDDLE-FADDLE

Published by Mills

Arr. by Johnny Warrington

Fiddle is scored as a bounce tune, starting out with ensemble and carrying through to B. Saxen take 16 and second trumpet shares the lead with the rest of the band through C. The clarinet lead at D is very effective, and the rest of the arrangement is scored in similar manner, leaning more to ensemble nearer the end. A good jump tune and arrangement.

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Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; co—country club; th—roadhouse; pc—private club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AF—Allied Artists Corp., 8734 Sunset Blvd., Hwd.; F—Frederick J. K. Corp., 15 E. Wacker Dr., Chicago; GAC—General Artists Corp., RKO Bldg., NYC; HFO—Harold F. O'Leary, 944 Sunset Blvd., Hwd.; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Music Corp., 853 Seventh Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; MG—Monroe Agency, 48 West 48th St., NYC; RMA—Rag Marshall Agency, 6471 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 1238 Sixth Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC; UA—Universal Attractions, 347 Madison Ave., NYC.

Masters, Vick (El Adobe) Bakerfield, Calif.
McCarthy, Fran (Silver Slipper) Memphis, ne
McGee, Clyde (Muehlebach) Kansas City, 1/18-31, h
McKlasick, Maynard (O-Yes) Ono, Pa., h
Miller, Bob (Stetler) Boston, h
Miller, Alan (K. of C.) Peabody, Mass., h
Molina, Carlos (On Tour) J.K. h
Morales, Noro (China Doll) NYC, ne
Morten, Ray (Monteleone) New Orleans, h
Nagel, Freddy (Oh Henry) Willow Springs, Ill., h
Nagel, Harold (Biltmore) NYC, h
Oliver, Eddie (Beverly Hills) Beverly Hills, Calif., h
Olsen, George (Edgewater Beach) Chicago, Out 2/10, h
O'Neal, Eddie (Palmer House) Chicago, h
Pablo, Don (Van Cleve) Dayton, O., Out 1/14, h
Palmer, Mickey (Bridgewater Canoe Club) Boston, ne
Parrish, Charlie (Hamilton) Washington, D. C., h
Pastor, Tony (Air Bases) San Antonio, Texas, 1/20-26
Pearl, Ray (Martinique) Chicago, 1/12-2/9, r; (Schroeder) Milwaukee, 2/4-3/6, h
Peters, Bobby (Skyliner) Ft. Worth, Texas, Out 1/26 ne
Pettit, Emile (Versailles) NYC, ne
Phillips, Teddy (On Tour) MCA
Pieper, Leo (Claridge) Memphis, Out 1/19, h
Pruden, Hal (El Rancho) Sacramento, Calif., h
Ragon, Don (Pla-Mor) Kansas City, Out 1/16, ne; (Claridge) Memphis, 1/20-2/10, h; (Music Box) Omaha, 2/15-19, ne
Ribble, Ben (Tutwiler) Birmingham, Ala., h
Robbins, Ray (Peabody) Memphis, h
Ruhl, Warner (Jefferson) St. Louis, h

Sandifer, Sandy (President) Kansas City, Out 1/18, h
Sands, Carl (Oriental) Chicago, t
Satt, Don (Heidelberg) Jackson, Miss., h
Shaw, Artie (Deshler-Wallick) Columbus, O., 1/26-29, h; (Apollo) NYC, 2/3-9, h
Sherock, Sherry (On Tour) MCA
Simms, Jimmy (Kraker's Heidelberg) Akron, Out 1/30, r
Snyder, Bill (Sherman) Chicago, h
Spival, Charlie (On Tour) MCA
Stier, Hal (Mocambo) L. A., ne
Stier, Jimmy (Valencia Gardens) Ft. Wayne, Ind., b
Strong, Benny (Mark Hopkins) San Francisco, 1/17, h
Sudy, Joe (William Penn) Pittsburgh, h
Sykes, Curt (Trianon) Seattle, b
Thornhill, Claude (On Tour) ABC
Towne, George (Roseland) NYC, b
Tyler, Bob (O'Connor's) Hartford, Conn., h
Tucker, Orrin (Trianon) Chicago, In 2/5, b
Valdes, Miguelito (Caribe) Puerto Rico, h
Watkins, Sammy (Boca Raton) Boca Raton, Fla., h
Weems, Ted (Aragon) Ocean Park, Calif., h
Welk, Lawrence (Trianon) Chicago, Out 2/4, b; (Riverside) Milwaukee, 2/9-15, t
Willis, Dave (Sherman's) San Diego, Calif., ne
Willis, Bob (On Tour) MCA
Worth, Stanley (Pierre) NYC, h
Young, Sterling (Aragon) Ocean Park, Calif., b
Zarnow, Ralph (KIOA) Des Moines

Combos

Abbey, Leon (Harry's) Chicago, cl
Agnew, Charlie (LaSalle) Chicago, h
Allen, Red (Hollywood) Kalamazoo, Mich., 1/16-22, ne; (Continental) Milwaukee, 1/23-2/6, ne
Armstrong, Louis (New Orleans) San Francisco, 1/12-25, ne; (Last Frontier) Las Vegas, 1/26-2/3, b; (Palomar) Vancouver, B. C., 3/2-15, ne
Archia, Tom (Mocambo) Chicago, ne
Arvelo, Pepito (St. Regis) NYC, h
Arvin, Mel (Frolics) Minneapolis, ne
Bal-Blue Three (Westward Ho!) Phoenix, Out 2/1, h
Barnhart, Jackson (Elmer's) Westlake, O., ne
Barion, Burt (Larry Potter's) L. A., ne
Barton, Jr., George (St. Paul) St. Paul, h
Bennett, Bill (Bismarck) Chicago, cl
Big Three Trio (Bar O'Music) Chicago, cl
Bliss, Nicky (Ye Olde Cellar) Chicago, ne
Bonano, Sharkey (Famous Door) New Orleans, ne
Borr, Mischa (Waldorf-Astoria) NYC, h

Bobbie Home To Wyoming, Detroit



Detroit—Back at the Wyoming Show bar, where he's been for four years on and off, is pianist Bobbie Stevenson, shown with his trio above. From the left they are Julio Carasco, bongos; Stevenson; Bob Baldwin, bass, and Herbie Miller, guitar. Stevenson owns a piece of the club, so unit has a free hand to play what it likes.

Bos Trio, Les (Piccadilly) Green Bay, Wis., cl
Brandt, Mel (Kentucky) Chicago, Out 1/15, ne
Brown, Hillard (Joe's DeLuxe) Chicago, ne
Bushkin, Joe (Little Club) NYC, ne
Caerres, Ernie (Hickory Log) NYC, ne
Cavanaugh Trio, Page (Warwick) NYC, h
Cassidy, Danny (Blackstone) Chicago, h
Cassidy Trio, Joe (Crown Propeller) Chicago, ne
Celestin, Papa (Paddock) New Orleans, ne
Chandler, Billy (Helsing's) Chicago, ne
Chansonaires (Silver Spur) Phoenix, ne
Charoteers (Flamingo) Las Vegas, 2/23-3/8, h
Chorison Trio, Herman (Blue Angel) NYC, ne
Cole Trio, King (Melody) San Jose, Calif., Out 1/16, ne; (Thunderbird) Las Vegas, 1/19-2/1, h
Coleman, Cy (Shelburne) NYC, ne
Collins, Lee (Victory) Chicago
Conn, Irving (Savoy Plaza) NYC, h
Cordamen (Kentucky) Chicago, Out 2/13, ne
Coty, Red (Preview) Chicago, cl
Daily, Pete (Hangover) San Francisco, ne
Dante Trio (Jack Dempsey's) NYC, r
D'Arcy Trio, Phil (Coo Rooze) NYC, r
Davis, Dick (Morocco) Chicago, h
Davis, Eddie (Coo Rooze) NYC, ne
Debutones (Legion) Great Falls, Mont., ne
Dee Trio, Johnny (Hawaiian Palms) Linden, N. J., Out 3/1, ne
Deuces Wild (Carnival) Pittsburgh, ne
Dolen, Bernie (Laurie) NYC, ne
Downs, Evelyn (Park Terrace) Brooklyn, N. Y., Out 1/29, r
Drothin, Dissy (Primo) Lynn, Mass., ne
Eadie & Rack (Blue Angel) NYC, ne
Embassy Four (Cirque) Seattle, Wash., ne
Evans, Doc (Falcon) Detroit, Out 1/15, ne; (Grandview) Columbus, O., 2/2-15, r
Felice, Ernie (Clode) South Gate, Calif., ne
Fields, Herbie (Flame) St. Paul, Out 1/24, ne
Fields, Irving (Warwick) NYC, h
Ford Quartet, Rocky (Town) Houston, Out 2/1, cl
Franko, Joe (Beritz) Chicago, cl
Freeman, Bud (Bud Freeman's) Chicago, ne
Garner, Errol (Three Deuces) NYC, ne
Gentlemen of Note (Shalimar) Roseburg, Ore., ne
Getz, Eddie (Stage Door) Milwaukee, ne
Gibson's Red Caps, Steve (Larry Potter's) L. A., ne
Gilbert Trio, Jerry (Elms) Excelsior Springs, Mo., h
Gifford, Cal (Athletic Club) Detroit, h
Glidden, Jerry (Radisson) Minneapolis, h
Gonzales, Leon (Crown Propeller) Chicago, ne
Grady Trio, Larry (Pere Marquette) Chicago, cl
Grant, Marshall (Little Club) NYC, ne
Grubbs Trio, Babe (Top Hat) Franklin Square, L. I., N. Y., ne
Hackett, Bobby (Nick's) NYC, ne
Hands of Harmony (Muehlebach) Kansas City, h

Harlett Trio, Hank (Flamingo) Wichita, ne
Heard, J. C. (Cafe Society) NYC, ne
Henderson, Horace (Grove Circle) Chicago, ne
Herman, Lenny (Hollenden) Philadelphia, 1/13-2/9, h; (Warwick) Philadelphia, 1/2-10, h
Hodes, Art (Riviera) NYC, ne
Hughes, Percy (Snyder's) Minneapolis, ne
Ingles, Red (Sundown) Phoenix, Out 1/24, ne
Keeler, Ford (Town) Wichita Falls, Texas, ne
Kemp, Ralph (Three Towers) Somerville, N. J., ne
Kennedy, Ken (Bon Ton) Bay City, Mich., ne
Kent, Erwin (Edison) NYC, h
Kent, Peter (New Yorker) NYC, h
Kral, Roy & Cain, Jackie (Hi-Note) Chicago, ne
Lane, Johnny (1111 Club) Chicago, ne
Lane, Ralph (Pierre) NYC, h
Malneck, Matty (Ciro's) L. A., ne
Manone, Winy (Jimmy Ryan's) NYC, ne
Martiniere, Felix (Ambassador) Chicago, h
McPartland, Jimmy (Grandview) Columbus, O., Out 1/29, r
Melis, Jose (Book-Cadillac) Detroit, h
Merrymen (Zebra) Green Bay, Wis., cl
Metrotomes (Seven Seas) Omaha, ne
Miles, Wilma (Green Frog) Lake Charles, La., r
Mills Brothers, (Music Hall) Portland, Ore., 1/16-29, ne; (Palomar) Seattle, 1/30-2/5, t; (Palomar) Vancouver, B. C., 2/6-19, ne
Mitchell Trio, Eddie (Paramount) Albany, Ga., ne
Modulators (Dragon Grill) Corpus Christi, Texas, ne
Mole, Miff (Bee Hive) Chicago, ne
Monte, Mark (Plaza) NYC, h
Nero, Paul (Mike Lyman's) L. A., r
Nichols, Jim (Torch) Newport, Ky., ne
Nichols, Red (Hangover) L. A., ne
Normandie Boys (Thunderbird) Las Vegas, 1/26, ne
Norris, Al (Bowman's) NYC, ne
Novelaires (Toby's) Lafayette, La., ne
Nov-Elites (Esquire) Wichita, Kans., Out 1/26, ne
O'Brien & Evans (Le Chateau) Bay City, Mich., cl
Oxford Boys (Louis Joliet) Joliet, Ill., h
Pancho (Vine Gardens) Chicago, ne
Paris, Norman (Ruben Blue) NYC, ne
Paul, Les (Terrace) E. St. Louis, Out 1/28, ne
Perkins, Bob (Nob Hill) Chicago, cl
Pollock, Ben (Beverly Cavern) Beverly Hills, Calif., ne
Proctor, Ralph (Child's Paramount) NYC, r
Rollini, Adrian (Park Sheraton) NYC, h
Ronalds Brother Trio (Ciro's) Buffalo, cl
Salvador Trio, Sal (Eliot) Boston, ne
Shaville Quartet, Johnny (Wellman) Oklahoma City, h
Senna, Tony (Towne) Hanford, Calif., ne
Shackelford, Lester (Famous Door) Peoria, Ill., cl

Shavers, Charlie (Blue Note) Chicago, Out 1/19, ne
Shaw, Mill (St. Regis) NYC, h
Sheldon, Louise (Berghoff) Ft. Wayne, Ind., ne
Silhouettes (Bingo) Las Vegas, Out 1/23, ne
Skylighters (101 Club) Henderson, Ky., Out 1/29, ne
Smith Trio, Floyd (DuSable) Chicago, h
Soft Winds (Windsor) Hamilton, Ont., h
Spanier, Muggsy (Jazz Ltd.) Chicago, ne
Stehman, Zeke (Boat) Terre Haute, Ind., ne
Sunsetters (Silver Room) Chico, Calif., cl
T
Three Brown Buddies (Moderne) Chicago, cl
Three Loose Screws & a Nut (Hollywood) Chicago, cl
Three Reasons (Northland) Green Bay, Wis., h
Three Suns (Bar O'Music) Ft. Lauderdale, Fla., 2/2-3/1, ne
Top Hats (Kentucky) Chicago, ne
Townsmen Trio (West Athletic) Seattle, ne
Trace, Al (On Tour) MCA
Trenier Twins (Melodee) L. A., ne
Tune Timers (Oddfield's) Columbus, O., cl
Turner, Bill (Showboat) Crowley, La., ne
V
Vesely, Ted (Monkey Room) L. A., ne
Victor Trio, Bob (Talk of the Town) Chicago, ne
W
Wagner, Vi & Jerry (Graemere) Chicago, h
Wasson, Hal (Riviera) Corpus Christi, Texas, ne
Williams Trio, Clarence (Village Vanguard) NYC, ne
Y
Wood Trio, Mary (Hickory House) NYC, ne
Yankovic, Frankie (On Tour) MCA
Young, Don (Flame) Sioux City, Iowa, ne
Z
Zany-acks (Buddy Dare's) Sacramento, Calif., ne
Zarin, Michael (Waldorf-Astoria) NYC, h

Singles

Adams, Lane (Brown) Louisville, h
Adler, Larry (Casino) Toronto, ne
Baron, Leigh (Sheraton) Chicago, h
Beach, Gene (Esquire) Joliet, Ill., cl
Belafonte, Harry (Birdland) NYC, ne
Branch, Phyllis (Paddock) Toronto, ne
Brown, Cleo (Doll House) Palm Springs, Calif., ne
Brown, Ruth (Bop City) NYC, 1/19-2/9, ne; (Norman) Toronto, 2/3-16, ne
Chapel, Bette (Kentucky) Chicago, ne
Collins, Jack (Kimball) Springfield, Mass., Out 2/12, h
Cool, Harry (Kentucky) Chicago, Out 1/15, ne
Crosley, Les (Drake) NYC, h
Davis, Bill (Small's Paradise) NYC, ne
Eberly, Bob (Chubby's) W. Collinwood, N. J., Out 1/15, ne; (Ft. Wayne) Detroit, 1/17-23, h; (Ches Ami) Grand Rapids, Mich., ne
Eckstein, Billy (Million \$) L. A., 1/17-23, t; (Rainbow Rave) Salt Lake City, 1/27-28, b; (Cave) Vancouver, B. C., 1/30-2/12, ne; (Ciro's) San Francisco, 2/15-28, ne
Flowers, Pat (Baker's) Detroit, cl
Forrest, Helen (London Chop House) Detroit, Out 1/18, r; (Casino) Toronto, 2/2-5, t
Frye, Don (Jimmy Ryan's) NYC, ne
Gallez, Weela (Pastime) Des Moines, Out 1/20, ne
Hahn, Bobby (Roosevelt) Chicago, cl
Handy, W. C. (Diamond Horseshoe) NYC, ne
Harper, Ernie (Archway) Chicago, ne
Hildegarde (Nicolet) Minneapolis, Out 1/22, h; (Chicago) Chicago, 1/27-2/2, h
Holiday, Billie (Regal) Chicago, 1/13-19, t
Hurt, Jo (Ruban Blue) NYC, ne
Hutton, Marion (Olympia) Miami, 1/18-24, t
Keller Jr., John (Blue Angel) NYC, ne
Kirk, Lisa (Plaza) NYC, Out 1/24, h
Laine, Frankie (Bop City) NYC, Out 1/18, ne; (Loew's) Pittsburgh, 1/19-25, t
Lee, Peggy (Fairmont) San Francisco, Out 1/28, h
Lutcher, Nellie (Palomar) Seattle, Out 1/15, t; (Melody) San Jose, Calif., 1/17-23, ne; (Don Carlos Casino) Winnetka, 2/3-9, ne
Lynn, Leni (Bellerive) Kansas City, 1/15-26, h
Martin, Tony (LaBoheme) Miami, 1/15-28, ne; (Beachcomber) Miami, 2/15-28, ne
McNally, Mary (Trouville) NYC, ne
Morser, Mabel (Byline) NYC, ne
Miller, Alan (Primo's) Lynn, Mass., ne
Miranda, Carmen (Copa) Miami Beach, 1/13-26, ne
Page, Patti (New Yorker) NYC, 1/12-2/8, h
Pierre, Lora (Bowman's) NYC, ne
Ravazza, Carl (Chase) St. Louis, Out 1/15, h
Read, Kemp (Falstaff) Seokon, Mass., r
Richman, Harry's (Chase) St. Louis, 2/3-16, h
Robinson, Eddie (Ringside) Chicago, cl
Savage, Bob (St. Clair) Chicago, h
Simpkins, Arthur (Lee (Mount Royal) Montreal, 1/13-26, h; (Town Casino) Buffalo, 1/30-2/5, ne; (Prince George) Toronto, 2/6-19, h; (Elmwood) Windsor, Ont., 2/20-3/5, h
Simmons, Lonnie (Harry's) Chicago, cl
Skylar, Sonny (Roosevelt) New Orleans, 2/8-21, h
Southern, Jeri (Hi-Note) Chicago, ne
Stears, Roger (Chatham) NYC, cl
Stewart, Charles (Well's) NYC, ne
Sutton, Ralph (Condon's) NYC, ne
Thompson, Tommy (Carlton) Rochester, Minn., h
Tibbs, Andrew (New Era) Nashville, Tenn., ne
Torne, Mel (Palomar) Seattle, 1/16-22, t; (Palomar) Vancouver, B. C., 1/23-2/6, ne
Tucker, Sophie (Cave) Vancouver, B. C., Out 1/22, ne; (Claridge) Minneapolis, 1/26-2/6, ne; (Beachcomber) Miami, 2/23-3/13, ne
Vaughan, Sarah (Blue Note) Chicago, 1/30-2/2, ne
Walker, Cy (Drake) NYC, h
Warren, Ernie (Coo Rooze) NYC, ne
Wayne, Jerry (Hippodrome) Baltimore, 1/12-18, t
Wellington, Kokomo (Theater) Logansport, Ind., cl
Wharfen, Step (Orchid) Springfield, Ill., cl
Wright, Martha (St. Regis) NYC, h

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Nothing But Bop? 'Stupid,' Says Miles

By PAT HARRIS

Chicago—"I don't like to hear someone put down Dixieland. Those people who say there's no music but bop are just stupid; it just shows how much they don't know." This was Miles Davis speaking, and he rose to defend the universality of jazz, while decrying the much less than universal respect given the jazz musician.

Miles, whose definitely modern trumpet has been heard for the last month at the Hi-Note here, is a mild, modest, quiet young man of 23, and he has a lot of respect for his elders.

Not So New

"Sidney Bechet—we played opposite him at the Paris jazz festival last year—played some of the things Charlie Parker plays, particularly a riff on *Ko-Ko*. We talked to Bechet for some time over there, and asked him where he had gotten the riff. He told us it was from an old march, and had been transposed from a flute or clarinet part. I've heard Parker do a lot of things that show a Bechet influence, and Johnny Hodges, too.

Need Foundation

"No, I never played Dixieland myself. When I was growing up I played like Roy Eldridge, Harry James, Freddie Webster, and anyone else I admired. You've got to start way back there before you can play bop. You've got to have a foundation."

Miles himself started early. Not as early as his 3-year-old son, Gregory, who is already blowing a horn ("he has a natural rhythm," Miles reports proudly) but shortly after his 13th birthday. "I was expecting a violin for a birthday present, and my father came home with a trumpet and the trumpet teacher."

The teacher, Elwood Buchanan, was a good friend of Miles Sr., a dentist, and came around to all the grade schools in East St. Louis, Ill., once a week and taught daily classes in the high school there. Miles was his pupil until he was graduated from high school and left for New York and two years at Juilliard.

Lots of Competition

"There was a lot of competition, and we all learned to play very quickly," Miles remembers. "The teacher would say, 'Brown, you played that line very well,' and the next day we'd all be trying to play better than Brown. In four months we were playing marches."

He didn't stick with marches, of course. When he was 15, Miles had his union card and was gigging around town and playing with Eddie Randall's big band in St. Louis, across the river. He was a good friend of Clark Terry, still one of his favorite trumpet players, and of Sonny Stitt. The Randall band, a Savoy Sultans-styled outfit, played shows at the Rumbogie in St. Louis and Sonny heard Miles there. He tried to get Miles to join the Tiny Bradshaw band, but Miles' mother refused to let her 16-year-old leave home.

He also had a chance to join Illinois Jacquet and McKinney's Cotton Pickers, whose trumpet playing manager, A. J. Suliman,

tried his best to pull Miles out of East St. Louis.

Sitting In

Miles worked part of one summer with a Creole band in Springfield, Ill. Guitarist Adam Lambert was the leader, and Stanley Williams played drums. Pay was good, \$100 a week, but the job lasted only two weeks. One night the Billy Eckstine band came to town, and Miles, who had heard of Dizzy Gillespie from Stitt, went to hear the band. They lacked a trumpet player, and Miles just happened to have his horn with him. He sat in, after assuring Gillespie (Eckstine's music director at the time) that he had a union card, and was started on his way. That night he first heard Charlie Parker.

When Miles went to New York and to Juilliard in 1945, 52nd Street was in its heyday. Coleman Hawkins was working on the Street and Joe Guy was with him on trumpet. But half the time Guy didn't show up, so Miles sat in. He was working pretty steadily, without pay, and going to school all day. Then his wife (he married at 17) came to New York, and Miles had to look around for a job that would include a paycheck.

For Loot, Now

First one he found was at the Spotlite, with tenorist Eddie Davis; Rudy Williams, alto; Ernie Washington, piano; Leonard Gaskin, bass; and Eddie Nicholson, drums. He had been playing there anyhow on the nights Guy did show up for Hawkins, so just moved in on a business basis. This job lasted a month.

Most of the bands Miles has worked with were similar units, and the jobs were none too steady. He ruefully describes his life as months of no work, interspersed every quarter year or so with a two-week job.

"I've worked so little," Miles says, "I could probably tell you where I was playing any night in the last three years."

Non-Commercial

It doesn't seem to bother him very much, though. He likes to play what he believes is non-commercial bop; a middle-register horn, subdued and soft, with a many-noted complexity few other trumpeters can match.

"I play high when I work with a big band," Miles says, "but I prefer not to. A lot of trumpeters, Gillespie is one, have trouble controlling their tone when they play low. I don't want to have that trouble."

After the Spotlite, Miles read that Bird would be at a jam ses-

Those Wild, Wild Harvard Boys



(Photo by Roger Burk)

Boston—Harvard's Crimson Stompers (*Down Beat*, June 17) are back in school and back playing Dixie to an ever-widening audience. Photo above was taken at one of their Sunday afternoon concerts in Boston's Savoy, where they alternate with Edmond Hall's all-stars. Recent appearances at Dartmouth, Smith College, and in a Cavalcade of Jazz program at Boston university have made Harvard pretty proud of the Stompers. They are, from the left, Hoagy Dunham, piano; Oliver Taylor, clarinet; Paul Watson, trumpet; Larry Eanet, trombone; John Harbo, bass; and Walt Gifford, drums.

sion at the Heatwave. He showed up and, renewing his friendship with Parker, worked with Charlie at the Three Deuces. Band had Al Haig, piano; Curley Russell, bass, and Stan Levey, drums. They moved over to the Spotlite after three weeks, with Sir Charles Thompson on piano, Leonard Gaskin, bass, and Levey, drums. Dexter Gordon joined them after the first two weeks of the five-week job.

Back Home

Davis worked at Minton's with Sir Charles and a drummer for a short time, and also played, for pay this time, with Hawkins. Then, two years after he went to New York, Miles quit school and went home to East St. Louis.

Benny Carter was playing the Riviera in St. Louis and Miles joined him for the trip to the west coast. Parker was on the coast then. Miles and Charlie are very close friends, Charlie having lived

with the Davises for a while in New York in 1945. Miles says that when he plays with Parker or with Lee Konitz, "it sounds like one horn."

He worked with Carter a month. Most of the band's book was of

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All Styles Suit Miles

(Jumped from Page 18)

A 10-piece band, including Konitz, Mulligan, Roach, Al McKibbin, Lewis, Junior Collins, trombonist Ted Kelly, and Bill Barber on tuba. Pancho Hagood sang with the unit. The first Roost date lasted eight weeks; the second, two.

Capitol Contract

The Capitol recording contract followed, with eight sides cut. Those issued already are *Move/ Budo*, *Godchild/Jeru*, and *Boplicity/Israel*. Fourth release, *Venus De Milo/Rouge*, will be out soon. On Miles' first recording, a blues with Herbie Fields, he says "I couldn't be heard, 'count of I played into a mute and was frightened." He's recorded a number of sides with Parker, including a couple of albums, and some things including *Milestones* and *Half Nelson* under his own name on Savoy.

On the Parker *Ko-Ko*, Dizzy Gillespie was playing piano and had to double on trumpet for Miles because Miles said he was too nervous to play. The label has Miles' name on it as trumpeter, and has caused some confusion.

The Eckstine band, he believes, was the best of all modern units, with the possible close second of Claude Thornhill's band when Gil Evans was writing for it and Lee Konitz was in the reed section.

"The Greatest"

"Thornhill had the greatest band of these modern times," Miles says, "except for Eckstine, and he destroyed it when he took out the tuba and the two French horns. It was commercially good and musically good. For the Capitol records I made last year I wanted to get a band as close to the sound Evans writes for as I could.

"I'm going to try to get Evans to do four more arrangements for our next record date with Capitol, and have John Lewis and Gerry Mulligan do some writing too. I'll use the same instrumentation, and the same men."

Favorites

Miles' favorite musicians, who form a huge, formidably heterogeneous group, include John Lewis, whose composing and arranging skill he greatly admires; Evans; Will Bradley, "who writes like Stravinsky"; Parker; Konitz; Freddie Webster; Vic Coleson (who worked with Hawkins before Joe Guy, and is now out of the business); Fats Navarro, whose ability to play high and fast and still sound pretty he finds amazing; Bechet; Billie Holiday; Louis Armstrong; Gillespie, who Miles says is still progressing, and on and on. In fact, it would be difficult to find a musician for whom the easygoing Miles wouldn't have a good word.

He has nothing good to say, however, about band promoters ("look what they've done to Dizzy") and club operators. The night club operators especially. "They don't treat musicians with enough respect," Miles complains. "They think all jazz musicians are irresponsible drunkards."

Like Paris

"What I would like to do is to spend eight months in Paris and four months here. Eight months a year where you're accepted for what you can do, and four months here because—well, it's hard to leave all this." Like a great many jazz musicians who have been in Europe, Miles feels that's the only place to bring up his two children and to live freely as a man himself.

Until then, he can count on another year with Capitol, and maybe a little work. During the last year he worked a couple of weeks at Soldier Meyers' in Brooklyn, played the Paris jazz festival with Parker, four one-niters around New York, and a month at the Hi-Note. When he closed here, nothing very substantial was in sight.

Down Beat covers the music news from coast to coast and is read around the world.

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The next *Jazz Off the Record* column, by Bill Russo and Lloyd Lifton, will feature Charlie Christian's guitar chorus on the Benny Goodman sextet side of *I've Found a New Baby*. It will be in the Feb.

Voice Goes On Tour

New York—Following his record-breaking two-day stand at the State theater in Hartford, Frank Sinatra is lining up a theater tour starting in February which will run eight to 10 weeks. Tour would wind up in New York, where he'll probably play the Capitol theater. While on tour, the Voice will wire-tape his nightly radio show.

Buy Jerome Sides

New York—Four sides cut by Henry Jerome's Kemp-styled band for *Celebrity* records have been taken over by London records. Two of the sides, *Souvenir* and *Daddy's Little Girl*, have already been released with the other pair, *My Memory Trail* and *Tell Me Once More*, due in February.

Reactivate Domino

New York—Seymour Goldblum, who managed Chubby Jackson's short-lived big band last spring, has taken over as general manager of the reactivated Domino records. Label's first releases under its new setup will feature Buddy Tate's band, Eddie Lockjaw Davis' band, and blues singer Max Bailey.

10 issue of *Down Beat*, on the newsstands Jan. 27.



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